

MUSICAL AMERICA

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EDITED BY MILTON WEIL

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MUSICAL AMERICA OFFERS PRIZE OF \$3,000 IN CONTEST FOR AMERICAN SYMPHONIC WORK

IN the hope and expectation of spurring American composers to the production of one or more really memorable works that will inaugurate a new era in American composition, MUSICAL AMERICA announces as of this date an offer of a prize of Three Thousand Dollars for the best symphony or symphonic work, to be written by an American.

Looking beyond this, MUSICAL AMERICA further announces that a similar prize will follow for an American opera, and that, subsequently, a third prize will be offered for an American choral work.

In order that the greatest possible number of works may be considered, and that the fullest participation of American composers may be brought about, MUSICAL AMERICA has decided upon a nationwide contest in connection with the Three Thousand Dollar prize for an American symphony or symphonic work, in which any creative musician who is an American citizen, born or naturalized, may compete.

To give this contest a standing no other prize contest in America or abroad ever has had, MUSICAL AMERICA has asked, and has obtained acceptances from the following representative orchestral conductors to serve as the judges in this contest:

WALTER DAMROSCH, conductor, The New York Symphony.

ALFRED HERTZ, conductor, The San Francisco Symphony.

SERGE KOUSSEVITZKY, conductor, The Boston Symphony.

FREDERICK A. STOCK, conductor, The Chicago Symphony.

LEOPOLD STOKOWSKI, conductor, The Philadelphia Orchestra.

Each of these conductors, in notifying the Editor of MUSICAL AMERICA of his willingness to act, has expressed his whole-hearted and enthusiastic approval of the contest, which has as its sole object the development of American creative genius in its application to music, as the most salient need of the musical life and progress of this country today.

A SERIES of performances, in New York, Philadelphia, Boston, Chicago, San Francisco and other cities, something never previously obtained for an American prize work, is planned for the composition which wins the award. It is hoped and expected by this method to bring the prize competition to the attention of music lovers from Coast to Coast, and thus give the work a national currency beyond that which any other American symphony or symphonic work has obtained.

In an adjoining column are printed, in succinct and specific terms, the conditions under which the contest will be held and the prize of Three Thousand Dollars awarded. The letters of acceptance, in which the five conductors selected as judges express their enthusiasm for the contest, will be found on a succeeding page.

At the suggestion of Leopold Stokowski, conductor of the Philadelphia Orchestra, the word Symphony, as included in the first draft of the conditions, was broadened so as to make the contest apply either to symphonies or symphonic works such as the symphonic poem and the tone-poem, or other recognized forms of relatively the same magnitude.

What MUSICAL AMERICA is seeking to bring to light is an American work of authentic genius. Its

CONDITIONS OF CONTEST

MUSICAL AMERICA, in furtherance of the development of music in this country, hereby offers a prize of \$3,000 for the best symphony or symphonic work under the following conditions:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-28 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, MUSICAL AMERICA will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, MUSICAL AMERICA's sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

form is a secondary consideration. Whether any work submitted is worthy of the award will be entirely an issue for the five judges to decide, and to them will be left considerations as to the form as well as the musical content of the compositions submitted.

As the contest will not close until Dec. 31, 1926, composers have a year in which to complete their scores. MUSICAL AMERICA assumes the obligation of placing these scores in the hands of the judges as soon as possible after they are received from the contestants, and it is hoped and planned to do this in such time as to allow nearly eight months for the judging. Because of the number of manuscripts which may be submitted, the task of the adjudicators is expected to be an arduous as well as a most exacting one.

Announcement of the award will be made on Oct. 1, 1927, and the prize winning symphony or symphonic work will have its first performance as soon thereafter, in the season of 1927-28, as is found feasible. The accompanying statement of the rules and conditions of the contest specifies how manuscripts are to be marked so as to preserve anonymity, and it will be noted that publication rights and those for all kinds of reproduction by mechanical instruments are to remain the property of the composer.

THE contest is sponsored by MUSICAL AMERICA because of a conviction that composition has not made the same progress as other phases of musical development in the United States. Notable pioneer work has been done, and a liberal number of symphonic works have been produced that have been worthy of high commendation. These have given clear indication of the gifts of American composers in dealing with the larger forms. But a really representative work, one which will be to American music what the standard German, French and Russian works for orchestra are to the music of those countries, is yet to be written.

It is the belief of MUSICAL AMERICA that the symphonic writer in this country has had too little practical encouragement. There has been no real incentive for him to go through the travail of the creation of a symphony. Only an individual of independent means could afford to give his time to this toil, since no financial reward was in sight. Moreover, the mere copying of the orchestral parts, necessary if the work were to be submitted for production, has meant a very considerable outlay.

If accepted and played, a single hearing was about all that could be counted upon. This meant that a year's work and untold struggles of the spirit were destined to end in forty minutes of actual performance—then the dust and silence of the limbo of forgotten scores!

It is the aim of this prize contest to supply the incentive the American composer has needed, not only by means of the award of Three Thousand Dollars, but through surrounding the contest with conditions most likely to assure a continuance of the successful work in the repertoire of the leading orchestras of America.

SPEAKING personally, I have long had in mind this project for a prize contest, to be conducted by MUSICAL AMERICA. I have felt that it would mean more for American music than any other single step that could be taken.

It has been my conviction that this country has latent creative talent in music, as yet undeveloped, to match the genius it has manifested in almost every other line of human endeavor.

I have felt that when the time was ripe, the proper incentive would bring this genius to the fore. It is in the belief that this time has indeed arrived, when a sufficient number of American composers have acquired the technic necessary to express themselves in the complicated idiom of the modern orchestra, and when national consciousness has developed beyond a purely imitative stage, that I am now taking this means to provide the incentive.

I believe with Mr. Walter Damrosch with respect to the American composer, that "if anything can bring that shy bird out of its hiding place," this prize contest will.

MILTON WEIL,
Editor, MUSICAL AMERICA.

"WALKÜRE" REVIVED IN BRILLIANT WEEK OF CHICAGO OPERA

Wagnerian Music-Drama Impressively Sung by Cast Including Van Gordon, Forrai, Lamont and Kipnis—"Hérodiade" Produced for First Time This Season under Grovlez's Bâton—Meluis Sings Rôle of "Violetta" with Distinguished Success—New Impersonations Given by Mme. Raisa as "Cio-Cio-San" and Marshall as "Andrea Chenier"

CHICAGO, Dec. 5.—The return of Wagnerian music drama to the Auditorium for the first time this season was a feature of the last week. "Die Walküre" was revived by the Chicago Civic Opera last Thursday night, in a manner which won the fervent response of a large audience. In general routine this performance was one of the best of the season, and also one of the most pleasing given Wagner's music drama in the last several years. Another event of recent days was the revival of Massenet's "Hérodiade." Brilliant new characterizations of familiar rôles were also vouchsafed local opera-goers in this period, outstanding being Luella Meluis' first appearance here as *Violetta* and Charles Marshall's local bow in the name part of "Andrea Chenier."

Though Thursday's performance of "Walküre" seldom rose to superlatively poignant heights, it maintained an unswerving vitality and theatrical effectiveness. Cyrena Van Gordon's singing as *Brünnhilde* caused the first portion of the second act to be constantly interrupted by bursts of applause. She was beautiful and imposing, both in voice and in bearing. Olga Forrai and Alexander Kipnis, respectively, as *Sieglinde* and *Wotan*, gave performances most in the traditional Wagnerian spirit of the evening, and both contributed genuine individuality to their tasks. They and Augusta Lenska, the impressive *Fricka*, were new to the Auditorium stage in these rôles. Forrest Lamont was a sincere, but not wholly eloquent, *Siegfried*. His diction, however, was admirable, and he showed himself to be fully adequate in the technical discharge of his duties. Dependable members of the company sang the concerted portions of the third act. The production was staged by the new régisseur, Charles Moor. Giorgio Polacco conducted with fine effect.

Charles Marshall made his first local appearance in the title rôle of "Andrea Chenier" at the Saturday afternoon repetition of Giordano's opera. He sang with smooth tone, though his voice, notably in the Improviso, seemed to lack its full power. He brought to the impersonation of the poet his customary

[Continued on page 31]

English Grand Opera Is Oakland's Program

OAKLAND, Cal., Dec. 5.—Paul Steindorff, prominent for quarter of a century as a conductor of light opera, announces, for the spring, another season of opera in the Civic Auditorium. Added to his list of comic opera will be a season of grand opera. Already the list includes "Mignon," "Trovatore," "Un Ballo in Maschera" and "Favorita." All the operas will be sung in English. Local singers will be used in the chorus, the enrollment of which has begun. A. F. SEE.

Deems Taylor Joins Curtis Institute Faculty

PHILADELPHIA, Dec. 5.—Deems Taylor, American composer and critic, will join the faculty of the Curtis Institute of Music immediately, to act in an advisory capacity to advanced students in orchestration. As Mr. Taylor has been commissioned to write an opera for the Metropolitan, he will devote the greater part of his time this year to composition, so that during the present season, at least, his connection with the Curtis Institute will be informal. Beginning next week, Mr. Taylor will hold an evening conference weekly with especially selected advanced students. Modern scores will be read, and he will conduct informal discussions on orchestration, with special stress upon the trend of contemporary musical composition. At present Mr. Taylor is living in a suburb of Philadelphia, at Wynnewood, Pa.

Harmati Triumphs in Omaha Début

OMAHA, Dec. 5.—The first concert of the season by the Omaha Symphony, given at the City Auditorium on Dec. 1, under the management of the business and professional women's division of the Omaha Chamber of Commerce, brought the brilliant local début of Sandor Harmati, the orchestra's new conductor.

Mr. Harmati was greeted by a capacity audience with applause which lasted for several minutes after his appearance upon the stage—such an ovation as has seldom been heard in Omaha. The entire orchestra rose and, upon a signal from the associate conductor, Ernest Nordin, a fanfare was sounded.

The program, with Renée Chemet as violin soloist, was:

"Leonora" Overture, No. 3....Beethoven
"Unfinished" Symphony.....Schubert
Violin Concerto.....Mendelssohn
"Romeo and Juliet" Fantasy.....Tchaikovsky
"Negro" Rhapsody.....Goldmark

Mr. Harmati readily proved that he

was worthy of all the praise which heralded his coming to this city.

Notwithstanding the limited amount of rehearsal time which the orchestra has had, the conductor, through sheer force of magnetic persuasion, carried the performance of the program to a successful conclusion, conducting the entire list without score. Mr. Harmati is guided in his interpretations by unfailing musicianship and by an untiring zest for his music. He exhibited splendid technic and great skill in handling the different sections of the orchestra.

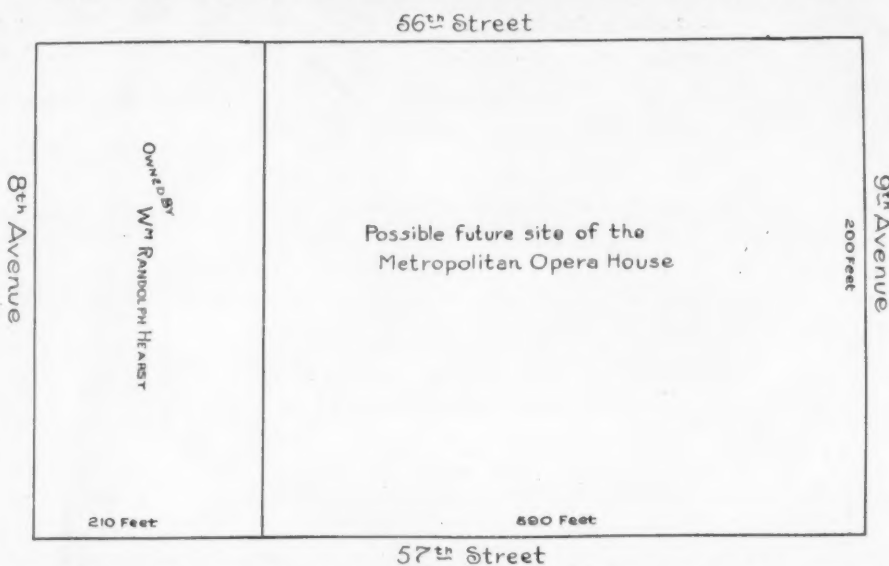
The players proved themselves to form a symphonic instrument of advanced rank. The orchestra responded to Mr. Harmati's incisive beat with beauty of tone, brilliant climaxes and a smooth ensemble throughout the program. Mr. Harmati arranged the seating as is customary in the Philadelphia Orchestra.

The Beethoven Overture and the Symphony were superbly played and the "Negro" Rhapsody was given a colorful reading. In the work, new here, there was the authentic atmosphere of the Negro spirituals. The freedom of Mr. Harmati's beat was fascinating.

Miss Chemet, in her second appearance with the Omaha Symphony, performed the Concerto with mastery skill. The many moods of the work were expertly expressed in exquisite tonal coloring and there was ample display of consummate technic. Miss Chemet responded to ovational applause with three encore numbers, played with Jean P. Duffield at the piano. These were the Pugnani-Kreisler "Praeludium" and transcriptions of Logan's "Pale Moon" and Poldini's "Dancing Doll."

MARGARET GRAHAM AMES.

METROPOLITAN MAY CONSIDER NEW SITE



Map of Site on West Fifty-Seventh Street, Containing 65,000 Square Feet, Which Has Been Acquired by a Private Purchaser and Which Is Rumored as a Possibility for the New Home of the Metropolitan. The Board of Directors of the Institution, According to Otto H. Kahn, Chairman, Has Not Yet Acted in the Matter

After much discussion, buying and selling, a large site has been acquired on West Fifty-seventh Street by an individual who wishes to remain unidentified. Last week there was current a report among realtors that it is for a new Metropolitan Opera House. But no action has been taken by the Metropolitan directors, who have already been accredited with considering several different sites.

Otto H. Kahn, president of the Metropolitan Opera Company, said that the property was bought purely as an investment by a purchaser whose identity had not been disclosed. Said he:

"Neither the Metropolitan Opera and Real Estate Company nor the Metropolitan Opera Company has acted. Nothing can be done until the board of directors of the Metropolitan Opera and Real Estate Company takes action and the board has held no meeting to consider the question of disposing of its present property or buying elsewhere. Until the board of directors of the Metropolitan Opera and Real Estate Company acts, the Metropolitan Opera Company can do nothing. Neither the real estate company nor the Metropolitan Opera Company had anything to do with the purchase of the West Fifty-seventh Street site. The whole question of a new home for the Metropolitan Opera Company is in the air."

"The purchase in West Fifty-seventh Street was on behalf of an individual who wishes to remain unidentified. It was merely as an investment. The property may change hands again tomorrow."

"If the Metropolitan Opera and Real

Estate Company should conclude to sell, and if the Metropolitan Opera Company should conclude to build, it may be that the Fifty-seventh Street parcel and other sites might be considered. On the other hand, such an interval of time might intervene that the future price of the site would make it prohibitive."

The new site in question—from 330 to 358 West Fifty-seventh Street and 333 to 361 West Fifty-sixth Street, a plot of 65,000 sq. ft.—was assembled by Simon Newman, vice-president of Brown, Wheelock, Harris, Vought & Co., at a little less than \$3,000,000. The present Metropolitan site has been valued between \$7,000,000 and \$10,000,000.

If the directors of the Metropolitan acquire this site with its frontage of 590 ft. on Fifty-sixth and Fifty-seventh Streets to Ninth Avenue, there will be ample room for scenic studios and the storage of scenery—facilities which the present opera house lacks. Fifty-seventh Street being one of the widest thoroughfares in the city, the traffic problem for opera patrons would be practically solved.

The opera house would be centrally located in the future center of New York, the growing congestion between Thirty-fourth and Forty-second Streets making such an up-town movement inevitable. By housing the opera in a tall building with provision for studios and offices, the Metropolitan Opera and Real Estate Company would be receiving a good return on the invested capital, and would create the largest and most complete opera house in the world, allowing for the possibilities of productions of any magnitude.

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STATE SYMPHONY MAKES APPEAL FOR \$30,000 FUND

Audience at Concert Pledges \$3,000
Toward Rehearsals of Native
Manuscript Works

Indications that the State Symphony's series of twenty subscription concerts and ten public rehearsals of MS. works by American composers, under Ernst von Dohnanyi and Alfredo Casella, is in need of more active public support were given at the concert of that organization last Saturday. It was stated that at least \$30,000 is needed to enable the orchestra to complete its remaining fourteen public concerts and eight rehearsals of MS. works by native composers.

At the concert given by the Symphony and the Yale Glee Club in Carnegie Hall, last Saturday evening, members of the audience pledged \$3,000 in subscriptions toward the fund for rehearsing MS. works of American composers. The subscriptions were made in response to a plea from the platform by Col. Montefiore Kahn, who appeared after the first number and announced that the continuation of the orchestra's series of ten rehearsals would depend upon the public support given to this generous project.

The largest subscription received was one of \$2,000 from a donor whose name was not made public. S. Jay Kaufman pledged \$500 from himself and four other occupants of his box in the event that another \$500 was contributed by the audience. The latter sum was given in amounts of \$100 each by Miss Yelland, Miss Pickerell, Miss Ryder, Mrs. Dohnanyi and Mrs. Berthold S. Neuer. It was stated that Mr. and Mrs. Neuer had guaranteed an amount sufficient to enable the giving of Saturday night's concert.

Paderewski Concerts Will Aid Legion Fund

AS the latest of a series of generous donations to philanthropic causes, Ignace Jan Paderewski has offered to donate his entire personal receipts from four concerts to the American Legion's fund for disabled ex-service men and war orphans. The fund thus realized is expected to approximate \$27,000. The first of the concerts will be given in Carnegie Hall, New York, on the afternoon of Dec. 12. The other programs will be given in Philadelphia on the night of Dec. 14, in Washington on the afternoon of Dec. 21, and in Boston, Dec. 27.

Noted Conductors to Act as Judges in Prize Contest



Photo © Goldensky



Hartsook Photo

Upper Row, Leopold Stokowski, Serge Koussevitzky and Walter Damrosch; Lower, Frederick A. Stock and Alfred Hertz

PROMPT acceptance on the part of each of the five representative conductors of American orchestras, invited to act as judges in MUSICAL AMERICA'S Three Thousand Dollar Prize Contest for an American Symphony or Symphonic Work, has made it possible to announce all details of this contest within a month of the date when the invitations to the judges were extended.

The enthusiasm with which Mr. Damrosch, Mr. Hertz, Mr. Koussevitzky, Mr. Stock and Mr. Stokowski responded to the letter sent to each of them by the Editor of MUSICAL AMERICA is highly gratifying and supplies a most auspicious beginning for this competition.

"Wonderful," "Splendid Idea," "Splendid and Generous," "Marvelously Generous," "A Noble Spirit" are some of the terms used by these celebrated orchestral leaders in expressing their approval of the plan, which they unite in regarding as certain to contribute strongly to the development of music in America. Their letters—together with that of the Editor of MUSICAL AMERICA to which their response was made—are reproduced below. That of Mr. Hertz is preceded by the text of a telegram from San Francisco, which brought to New York the first word of his acceptance, received before that of any of his Eastern confrères. The replies are printed, however, in alphabetical order. The letter of invitation printed is that sent to Mr. Damrosch.

Letter of Invitation

Nov. 13, 1925.

Dear Sir:

In continuance of its policy for the development of creative genius in its application to music, as well as the furtherance of everything which tends to the greater appreciation of music, MUSICAL AMERICA offers a prize of \$3,000 for the best symphony to be written by an American composer a

We are asking a representative number of prominent orchestral conductors to act as judges in this contest.

We shall very greatly appreciate it and consider it an honor if you will join with Mr. Serge Koussevitzky, Mr. Leopold Stokowski, Mr. Frederick A. Stock and Mr. Alfred Hertz in judging the manuscripts which may be submitted.

It will be the plan of MUSICAL AMERICA to give adequate publicity to this contest, in the hope that it may, by thus coming to the attention of the greatest number of musicians throughout the country, result in the production of a composition which shall deserve the most favorable attention from the critics and the public, and which may live as representing a distinct advancement in American composition.

We further hope that the winning composition will be of such a high character that you and other orchestral con-

ductors will take pride in giving it one or more performances during the season following the awarding of the prize, thus insuring for this work something which has not previously been given to any American symphony, that is, a series of performances by the principal symphony orchestras.

Will you be good enough to let us know at your earliest convenience of your willingness to serve, so that we may be in a position to make a formal announcement at an early date?

I herewith take pleasure in enclosing the offer and the rules which will govern this contest.

Believe me,

Yours faithfully,
MILTON WEIL.

Mr. Damrosch's Letter

Nov. 17, 1925.

My Dear Mr. Weil:

What a splendid and generous offer MUSICAL AMERICA is making to the American composer! If anything can bring that shy bird out of his hiding place, such a bait as you offer should make him come a-fluttering.

It would be a pleasure and an honor to be associated in such an affair as one of the judges.

Am I right in assuming that the gentlemen already selected will have the right of first performance of the prize-winning work in their respective cities, and that I would have the pleasure of giving the work its first performance in New York?

With high appreciation of the gener-

ous and public spirit of MUSICAL AMERICA, I remain

Very sincerely yours,
WALTER DAMROSCH.

Mr. Hertz's Telegram and Letter

Nov. 16, 1925.

Delighted to serve. Letter follows.

ALFRED HERTZ.
Nov. 16, 1925.

Dear Mr. Weil:

Confirming my telegram of today: Delighted to serve letter follows—I consider the MUSICAL AMERICA'S offer of \$3,000 for the best symphony to be written by an American composer a marvelously generous act which certainly will bring wonderful results.

It is a privilege to serve as a judge in this cause.

Very faithfully yours,
ALFRED HERTZ.

Mr. Koussevitzky's Letter

Nov. 17, 1925.

Dear Mr. Weil:

With reference to your letter of Nov. 13 I beg to inform you that I gladly accept the honor of being one of the judges for the announced contest. I think that this enterprise will greatly contribute to the development of the orchestral music in the United States.

Yours very truly,
SERGE KOUSSEVITZKY.

Mr. Stock's Letter

Nov. 17, 1925.

Dear Mr. Weil:

I have received your letter of Nov. 13 and would like to say that nothing

would give me greater pleasure than being one of the judges for the prize you are offering.

It is a noble spirit which prompts you to propose this contest, and it will be a most forceful impetus to our American composers, a new incentive for all of them to rise to a higher plane in the creation of a new Symphony, one which we hope will be the best that has been written by an American, in our day.

Accept my heartiest congratulations for this splendid idea, the realization of which will prove epoch-making in the musical history of our country.

Very sincerely yours,
FREDERICK A. STOCK.

Mr. Stokowski's Letter

Nov. 19, 1925.

Dear Mr. Weil:

I think your plan is wonderful, and I shall coöperate with great enthusiasm.

May I make one little suggestion? It might easily be that an American composer with modern tendencies would not naturally compose in the form of a symphony. Would it therefore not be better to give the prize for a symphonic work? For example, Debussy never wrote a symphony, but we certainly would be very proud if America produced a composer so great as he. I do not think the form of the work is of any importance—it is the content and quality of inspiration which counts.

But in any case count on me for everything I can possibly do.

Yours sincerely,
LEOPOLD STOKOWSKI.

Orchestras Oscillate Between Beethoven and Jazz

George Gershwin's New Piano Concerto in Indigenous Idiom Receives First Performance From Walter Damrosch, Who Also Revives "Fidelio" in Concerto Form—Mengelberg Presents an Imported Novelty, Wetzler's "Visions"—Yale Glee Club Sings with State Symphonists—Philadelphians Give New Prestige to Sibelius—Some Chiaffarelli Syncopations.

IN the quest of the unusual with which to vary the succession of standard symphonies and symphonic poems, New York heard music from its orchestras last week that ranged from a new semi-jazz concerto by George Gershwin to a concert performance of Beethoven's "Fidelio." Both of these out-of-the-ordinary events must be credited to Walter Damrosch and the New York Symphony. Another novelty, Hermann Hans Wetzler's "Visions," was introduced by the Philharmonic under the baton of Willem Mengelberg. Ossip Gabrilowitsch was soloist with the Mengelberg forces on Sunday, playing the Mozart D Minor concerto. The Yale Glee Club appeared with the State Symphony on Saturday night, participating in Liszt's "Faust" Symphony, with Arthur Kraft as soloist.

The Philadelphia Orchestra, in presenting another of its New York programs Tuesday night, focused fresh attention on the Fifth Symphony of Jean Sibelius, which achieved new beauties as played under the leadership of Leopold Stokowski.

Another experiment in the realm of syncopation was Albert Chiaffarelli's "Jazz America," announced as the "first jazz symphony," and played by Harry Yerkes and his "Syncopating Symphonists."

Sibelius, via Stokowski

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, Dec. 1, evening. The program:

Praeludium Järnefelt
Symphony No. 5, in B-Flat Sibelius
"L'Après-midi d'un Faune" Debussy
"Tod und Verklärung" Strauss

Enough has been written ere this of the tonal splendor of the Philadelphia ensemble, and of Leopold Stokowski's magical use of an instrument which has become the optimum of orchestras. Granting that both were in their highest estate on Tuesday night, it is but just to give the place of honor to a composer—"a mere composer," one is tempted to write, in dealing with such virtuosity of leadership and such sumptuousness of effect as prevailed at Tuesday's concert.

But conductor and orchestra are now an old story, whereas the Fifth Symphony of Sibelius, though not entirely new to New York audiences, has yet to receive its due, either in the way of frequency of performances or in critical or popular recognition of its strength and beauty. Certainly it made a far deeper impression at this performance than in the only previous one of the reviewer's personal experience, which may be only another way of yielding kudos to the Philadelphians.

This Fifth Symphony of Sibelius, the latest America has heard, though a Sixth has followed it abroad, has a gaunt but not unkindly visage. It is packed with emotion, but the sterner, fully bridled emotion of the more northerly lands. There are episodes of mellow tenderness, with a little of sentimentality at times; but even in masterfully devised climaxes, there is always the sententious spirit that is too proud for tears. Sibelius may never be Everyman's composer; he may always be regarded as a Finnish nationalist, remote and alien, rather than a spokesman for music in all lands. But where, one may ask, is there another symphonist today who looms so large a figure in his traditional sphere as this bardic Finn?

By all means let us have the Fifth from Mr. Stokowski again, and from other conductors, too. It is worth all of the Mahler monstrosities which one conductor is said to have determined to play until Americans learn to like them. On first hearing, Sibelius may be far more forbidding than the grandiose Austrian, but only this re-experience with the Fifth was needed to make clear that, once grasped, he can be far more rewarding.

There is exalting grandeur in the Fifth, the grandeur of nature in her more rugged moods, and the grandeur of lofty introspection—either that, or the Philadelphia conductor has more of necromantic power than his idolatrous audiences have perceived. But that same necromancy could not make more than a pretty trifle of Järnefelt's Praeludium—after which a large part of the audience can be said to have arrived on time.



An Impression of George Gershwin by Covarrubias (Courtesy of "Vanity Fair")

ludium—after which a large part of the audience can be said to have arrived on time.

Mr. Stokowski's "Faun" is a more definitely delineated and far more articulate creature than the one that has peered mistily forth from vaguely written reeds in many past dallies of conductors with Debussy's irised impressionism. The reviewer can only state his personal preference, which places it before all others.

The prismatic, changeant delicacy of the orchestra in this fascinating fantasy could scarcely have had a more effective contrast than the flaming leaps of Strauss' "Death and Transfiguration," wherein musical realism has been orchestrated with such a power and glow as to redeem the banality of some of the thematic material.

As was noted at Mr. Stokowski's performance of this work a year ago, others have captured more tellingly the atmosphere of the sick room, and his is a projection in which the literary program takes a place secondary to sheer glamor and surge of tone. It has many individual details, not the least on Tuesday being the emphasis in the apotheosis of a counter theme in the strings against which the usually predominant Transfiguration motive literally had to fight its way, which it did in a clash of sonorities that made the blood tingle. Then came that magical close, in a glow of sunset fires, comparable only to the last few moments of "Götterdämmerung!"

O. T.

"Fidelio" in Concert Form

Beethoven's "Fidelio," which has been absent from the Metropolitan repertoire since the season of 1916-17, but which was given brief currency three years

ago by the German voyageurs from Charlottenburg, was presented in concert guise by Walter Damrosch and the New York Symphony in Mecca Temple on Sunday afternoon. It was preceded on Saturday by a performance at Carnegie Hall for students. In each instance the soloists were Florence Easton, as Leonore, Della Baker as Marcelline, Frederic Baer as Don Pizarro, Richard Crooks as Florestan, Frederick Patton as Rocco and Albert W. Barber as Jacquino. The chorus of the opera was dispensed with, but there was a male

quartet consisting of Louis Yaeckel, Irvin Fischer, Paul Parks and Franklin Fitzsimons.

Mr. Damrosch prefaced the performance Sunday with a few remarks in which he recalled his own experiences in conducting this work and expressed regret that it is now on the shelf, so far as New York's opera is concerned. As a matter of record "Fidelio" has had thirty-two performances at the Metropolitan since it was first given there in

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Much-Bruited Jazz Concerto Causes Stir When Given Orchestral Baptism

YOUNG AMERICA had its day in the courts of art music last week, when Walter Damrosch conducted two performances of George Gershwin's much-heralded piano concerto, especially commissioned for the New York Symphony, with the popular and "pep"-filled composer at the piano.

It was the young America of the cabarets, the supper clubs, the flying visits to road houses—jazz-eyed, rouge-cheeked, flask-toting—the young America of taxicabs and movies, of ennui and thrill-seeking—foxtrotting its answer to the riddle of the universe, or freeing its emotions through the rhythm of the "Charleston."

As the most ambitious as well as the most widely discussed effort that has yet been made to voice this supposititious "spirit of 1925" in the concert room, the two performances in Carnegie Hall Thursday afternoon and Friday evening of the concerto caused something of a commotion. It must be said at the outset that nothing was left undone by Mr. Damrosch to bring success to Mr. Gershwin's experimental work, either in advertising it or in playing it. The concert at which it was introduced could scarcely have been better arranged to let it speak its merits. Certainly there was no danger of its being cast in the penumbra of some more monumental work. The program was as follows:

Symphony No. 5, in B-Flat... Glazounov
Suite Anglaise... Ravel
Concerto in F... Gershwin

The concerto was thus preceded by an indifferent symphony and a commonplace series of small pieces.

The composer's "Rhapsody in Blue," of Paul Whiteman fame, together with his musical comedy adventures had built for him a following that an international celebrity might have envied. Mr. Damrosch, in neatly devised press statements, had pictured him as the Prince Charming who was taking Lady Jazz by the hand, Cinderella-like, and making her a respectable member of the musical family. He alone had dared this, after various composers had been observed "walking around jazz like a cat around a plate of very hot soup, waiting for it to cool off, so that they could enjoy it without burning their tongue."

The concerto was tumultuously applauded at its first hearing Thursday afternoon and presumably will be so received at all of the several performances in other cities that are to follow. Its novelty should assure this. But, to revert to Mr. Damrosch's metaphor, the reviewer is of the opinion that the soup was not very hot, and that the audience enjoyed it without burning its tongue.

Mr. Gershwin can be said to have essayed a work actually in the concerto-form, in spite of the "buts" credited to him in the program annotations. The first movement is sufficiently close to the sonata form to merit being so classified. The second, in three-part song form, and the third, approximating a rondo, presents nothing to make the designation inappropriate.

It is a case, then, of filling old bottles with new wine—something not unheard of in the stone, bronze, iron or bootleg ages.

It is this new content, rather the shape of the bottle, that counts, for in it is the composer's effort to express his time and his environs, and to bring the jazz element into "respectable" associations. He begins his first allegro with a motive for the kettledrums, supported by other percussive instruments, and

then introduces a "Charleston." His Andante, with its first theme given out by a trumpet, ("muted and covered by a felt cap") is a Nocturn or Intermezzo "in blue." The Finale, Allegro Agitato, boasts a fugato in the course of its "orgy of rhythms." There are slap-sticks, a snare drum played with a wire brush, xylophone and bells, in addition to the customary instruments, but no banjo and no saxophones!

It is, as described, a concerto "for piano and orchestra," the piano being treated orchestrally rather than as a solo instrument. The piano embellishes, provides filigrees, supplies glissandos, and sometimes twangs rhythmic accompaniments after the fashion of the missing banjo. Its singing passages are less characteristic than those of various other instruments. The solo part did not seem a very arduous one. At any rate, Mr. Gershwin had no suggestions of difficulty in playing it. His fingers kept his personality to the fore, and he was no small factor in the vitality and aggressiveness of the performance.

Granting that the concerto possesses not a little of this same vital spirit, of its own right, it has less of spontaneity and exuberance than the "Rhapsody in Blue." The exactions of a definite art form, even when freely altered to meet exigencies of an irregular style, seemed to embarrass and subdue the composer's utterance. Indeed, if the concerto tended to emphasize one thing more than any other, it was that jazz is out of place in formal surroundings, and that it almost ceases to be articulate when it is asked to speak its colloquialisms and its slang phrases in polite society. This may be too broad a deduction, but certainly in the instance of Mr. Gershwin's concerto, raciness and audacity lost something of their edge by reason of compromises entailed by structural considerations.

Technically, the concerto was patchy and loosely knit, but not sufficiently so to give it independence of aim. The nocturn-like second movement conceivably might stand alone as the best and most coherent of the three, but it would still be unimportant music. The midway section of the first movement, (where development apparently was seriously essayed) indicated that the composer has not yet acquired the mastery of materials necessary for this sort of thing.

Neither can it be said that there was any marked originality or individuality in his themes. Those which approached the familiar concerto-style were sentimental and familiar, and not very provocative, distinguished or fascinating.

The scoring, like most of the scoring of the day, had its good points and contributed to the high spirits of the work. But some of the more jazzy effects seemed entirely extraneous and artificial, superimposed for their own sake, alone. It is possible to applaud Mr. Gershwin's experiment, and still believe that it falls short of being a good concerto, and further short of the goal pictured for this work by Mr. Damrosch, in his parable of the redemption of jazz.

OSCAR THOMPSON.

Rochester Opera Gives "Butterfly"

ROCHESTER, N. Y., Dec. 6.—The Rochester American Opera Company has given five performances of "Madama Butterfly" with success. Different casts appeared at each performance, and sold-out houses were the rule. Vladimir Rosing had charge of the productions, and Eugene Goossens supervised the musical preparations. Conductors were Mr. Goossens and Emanuel Balaban.

MARY ERTZ WILL.

Marionettes to Replace Singers When "El Retablo" Comes to Town



DON QUIXOTE will come to life again in the form of a marionette on Tuesday night, Dec. 29, at Town Hall, when the League of Composers will introduce Manuel de Falla's puppet opera, "El Retablo de Maeso Pedro," to America. The occasion will be a première in every sense of the word.

The work itself, in the composer's own words "an episode from the life of Don Quixote which has been adapted with musical and scenic settings," is an extraordinary composition, written about five years ago, and considered by many musicians his best and most characteristic creation. The music is given to a chamber orchestra, the stage to marionettes (with two alternatives, human beings and puppets or tall and small puppets).

The libretto is an almost faithful reproduction of the incident in Cervantes' great opera, where the Mad Knight comes to an inn and, beholding an evening's entertainment by a puppet show, becomes so excited that in the seventh scene he rises and does battle with the villains and breaks the small theater to pieces with his sword.

"El Retablo" is dedicated to the Princesse de Polignac, in whose Paris salon it was first presented and brought to fame. Within the last two years it has been performed in stage and concert version all over Europe. And it is two years since the League of Composers began its preparations for the American première.

Willem Mengelberg, who will conduct, by permission of the board of trustees of the New York Philharmonic Orchestra, will make his first American appearance as director of a musical work for the stage. He will lead a group of picked instrumentalists from the Philharmonic, men who will have given the work the most thorough and careful rehearsals, as it is a curious and difficult piece of music.

For the first time in a modern work, it is said, the harpsichord will be given a place, and a leading exponent of the instrument, Wanda Landowska, will appear at this performance.

The music represents a curious blending of periods. While modern in its orchestral subtleties, it retains in the melodic line a classical quality well interpreting the age of chivalry from which the figure of Don Quixote sprang into the imagination of Spain's great satirist.

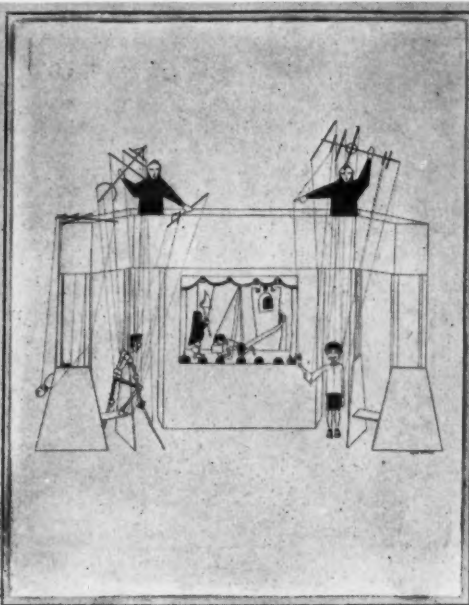
When the work was first produced by the Princesse de Polignac, and later in most of the capitals of Europe, puppets were employed in the puppet theater proper, and the singers appeared on the stage to impersonate *Don Quixote* and the other spectators of the puppet show.

With the aid of Remo Bufano, marionette artist of New York, the League of Composers is undertaking the world première of "El Retablo" interpreted solely through marionettes. Mr. Bufano, who is creating the marionettes, and directing the entire staging, has made *Don Quixote* six feet tall. The other figures not in the puppet show, *Sancho Panza*, the *Puppet Master*, and the *Apprentice Boy* are in proportion, all life size, the *Don* towering over them by some inches. This will be the first time that puppets of this size have ever appeared on a stage in the western world.

There is a claim, advanced by Gordon Craig, that marionettes had their origin in huge moving idols which appeared in rituals in the East many centuries before Christ.

Another innovation, startling, and yet in perfect harmony with the general design, will be the appearance of the manipulators of the large figures. The scene which is set in an inn, will contain a balcony on the stage. On this balcony, four people, cloaked in black and masked, will manipulate the *Don* and his companions, in full view of the audience. It is Mr. Bufano's idea that after the first visual impression, which will naturally be one of surprise, these figures will fade into the background, the bright figures of the marionettes completely absorbing the audience's attention.

The marionettes in the marionette theater proper will be small, about three



MOVERS AND MARIONETTES IN "EL RETABLO"

Top Row, Left to Right: "Don Quixote," Seated, While the "Boy," Whose Mouth Is Sculptured in an Impudent and Perpetual Grimace, Announces the Action. Bufano's Drawing for the Staging. There Are Two Sizes of Marionettes. The Large Ones Are Manipulated by Four Visible Figures, Cloaked and Masked, Who Operate Them from a Balcony Hanging Over the Scene. The Small Ones Are Manipulated from Above, Below, and by Hand, the Manipulators Concealed Behind the Framework of the Puppet Theater. The Moor Pleads with the Fair "Melisendra." Lower Row, Left to Right: Remo Bufano, Creator of the Marionettes. "Don Quixote" Himself, a Six-Foot Puppet. Wanda Landowska, Who Will Play the Harpsichord, an Important Instrument in the Ensemble of the De Falla Score

feet in height, some of them less. These will be hung on rods and very visible strings, some of them will be worked by hand. There are about eighteen of these, and they will be markedly different in every way from the large figures. The latter, propelled by almost invisible strings, will move about in a natural manner, with free gestures. The small marionettes will be obviously puppets, brightly painted, moving in a more artificial manner.

The singers, of course, will not appear on the stage. They will take their places with the instrumentalists by the side of Mr. Mengelberg. Rafaelo Diaz, singing the rôle of *Peter the Puppet Master*, and Raymonde Delaunoy the part of the *Apprentice Boy*—a very difficult part, almost entirely recitative—appear by permission of the Metropolitan Opera Company. William Simmons will interpret *Don Quixote*.

The story of the opera is represented by two periods, one, that of *Don Quixote* himself, and his companions, the other that of the puppet show which is set in the time of Charlemagne, and contains several scenes at the court of that king. The details of costume and set will suggest the appurtenances of each era.

The *Don* and *Sancho Panza* enter the scene and are made welcome by the *Puppet Master*, who seats them ceremoniously before the show, and, with a good deal of bluster, announces the entrance of the *Apprentice Boy*, who makes a preamble of explanation. Throughout the opera, the *Boy* precedes each of the puppet scenes with explanation, done in a high-pitched recitative. Occasionally he explains while the puppet action goes

on. The *Don* is nervous throughout, twitching his long legs with annoyance during the performance, interrupting the *Boy* to make corrections of his oratory, and finally letting his excitement carry him into the scene of puppet action.

The romance tells the tale of the rescue by the knight *Don Gayferos* of the beautiful *Melisendra*, daughter of Charlemagne, from the Moors. The opening scene reveals *Don Gayferos* playing chess with *Don Roldan*. Enter *Charlemagne*, upbraiding his son-in-law for dalliance at the court while his wife *Melisendra* languishes far away in captivity. *Gayferos*, goaded into action at last, calls for his armor and is off to the rescue.

The next scene is at the court of *Marsilius*, King of the Moors. The captive heroine, gazing pensively from a balcony, is surprised by a lascivious Moor, who steals up and kisses her. He is caught in this act by the *King* and his entourage, and is bound in chains. In the following scene, the Moor is whipped (in strict time to music) in the public market place.

The fourth scene shows *Don Gayferos*, who comes riding into view on horseback, traveling over the Pyrenees. At last he reaches the land of the Moors, and passes beneath the balcony where *Melisendra* is once more watching the horizon. She sees *Gayferos*, who, disguised, approaches to explain his plan of elopement to Paris. He reveals himself, and *Melisendra*, in great joy, climbs over the balcony and slips to the back of his horse.

For the final scene, the *Boy* explains

how this act of escape has angered *Marsilius*, the Moorish King, and the curtain rises once more to reveal him and his court in pursuit. It is at this point that *Don Quixote*, in a rage, enters the proceedings. He draws his sword, ruining all the puppets in sight.

The opera closes with the puppet master in tears over this destruction, and *Don Quixote* in mad ecstasy, apostrophizing heaven and all the gods of chivalry, divinely happy in the feeling that he has rescued one more beautiful lady.

To help the league promote this production, which presents enormous difficulties, a committee of patrons has been organized which has for its chairman Mrs. Newbold Le Roy Edgar. Mrs. Otto H. Kahn is treasurer, and Mrs. Charles Guggenheimer, vice-chairman.

The committee includes Alma Gluck, Andres de Segura, Mrs. Henry M. Alexander, Mrs. Vincent Astor, Mrs. Alfred C. Bosson, Mrs. George L. Cheney, Mrs. Frederick Childs, Paul D. Cravath, André De Coppet, Mrs. Reginald De Koven, Harry Harkness Flagler, Mrs. Lytleton Fox, Mrs. John W. Garrett, Mrs. Morgan Hamilton, Mrs. John Henry Hammond, Mrs. E. S. Harkness, Mrs. E. H. Harriman, Mrs. J. Philip Benkard, Charles Hayden, Mrs. Christian Holmes, Mrs. Herman Irion, Mrs. Louis G. Kaufman, Mrs. Philip Lewisohn, Mrs. John McCormack, Clarence H. Mackay, Conde Nast, Walter N. Price, Mrs. Arthur Sachs, Olga Samaroff, Mrs. Arthur H. Scribner, Mrs. Horatio Shonard, Mrs. Frederick L. Steinway, Mrs. H. B. Steffanson, Charles Triller, Mrs. M. Orme Wilson, Mrs. R. Thornton Wilson and Wurts-Dundas.

MEPHISTO'S MUSINGS

Something New for Quaker Town for the Blue Law Makers—Snowshoes and the Violin Répertoire—Europe Acts to Protect Its Near-Jazz—An English Critic Relegates the Piano to the Museum—Changing the Target for the Mud Marksmen—Another Task for Annotators—One Way of Saving Eyesight

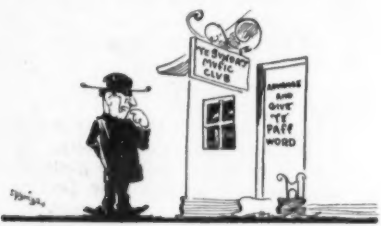
DEAR MUSICAL AMERICA:

Was there ever a blue law that was not certain to be nullified in one way or another? Now Philadelphia has discovered a method of ignoring the Pennsylvania statute forbidding Sunday performances for which admission is charged.

The Stanley Music Club, organized last July with Leopold Stokowski as president, has started a series of five Sunday night concerts "for members only," and the newspaper head-writers will have it that "the town is agasp." The club membership is 3400, exactly the seating capacity of the Stanley Theater, and there is said to be a waiting list containing twice that number of applications.

Bated breaths will be released with profound respirations of satisfaction as soon as it becomes certain that the administrators of the law will not pounce upon this adventurous group.

I understand, moreover, that the outcome is being awaited with impatience by promoters of similar clubs. Once the bars are down at this particular point, there may be a general collapse of the entire legal fence.



NOW Norway, Maine, is on the map of music.

And it took snowshoes to put it there—snowshoes and a fiddle, plus a little of the subsidy which the American people pay Henry Ford to maintain an average of "a million more every week."

I haven't heard recently of a special car being run over the rails to any out-of-the-way place to oblige Fritz Kreisler, Mischa Elman, Jascha Heifetz or Toscha Seidel.

But, so far as I have been able to learn, no one of them has ever been the champion fiddler of Maine, and all are totally ignorant of the art of making snowshoes.

Perhaps when they have reached "Mellie" Dunham's mature age of seventy-two they will be in his class.

Even then they would not be able to say, as he says, "I was born in Norway, married in Norway, and always lived in Norway."

Our younger violinists are such gadabouts. If instead of trotting all over Europe, America and the Orient, including Brooklyn, they had stood by the

farm and done their fiddling there, they, too, might have been invited to go to Detroit by that Macaenas of the Arts who is giving from his personal fortunes to hear Maine's champion in an exhibition bout.

Nothing regarding this virtuoso's repertoire has reached me, but I will wager he knows both "When You and I Were Young, Maggie," and "Turkey in the Straw."

Violinists, like symphony conductors and the ladies and gentlemen who give piano recitals, have a way of developing a seasonal "run" for compositions, once one of their number has supplied the initial impetus.

I shall watch our New York recital programs for echoes of Mr. Ford's exclusive concert, and if I find any of our violin celebrities coming on the platform wearing white whiskers and snowshoes I will know just where they got the big idea.



IN my mail I find a letter concerning what must have been a very frank as well as charming party. It seems that "after dinner there was an impromptu musicale in which all participated." Then, to continue the quotation, "games were played, sitting around the large open fireplace where marshmallows and chestnuts were also roasted to everyone's delight."



"MAMMA, what's that?"

Little Billy, on an educational tour through the museum, pointed one sticky finger ahead of him.

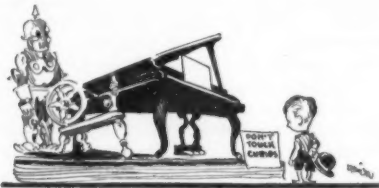
His fond parent stared at the object of her son's curiosity. It was large, and black and shiny, with a warped, pear-shaped top, four carved legs, and a row of slightly protruding ebony and white teeth.

His mother wearily approached the strange mass. A little inscription was nailed above it. She read it aloud. "Pi-an-o."

Her guide book contained the following. "No. 43. Piano. Musical instrument much used in early twentieth century in the home and on the stage. Now obsolete. Probable forerunner of the modern reproducing quaquaforte."

Which isn't as fantastic an incident as it reads, if I am to believe W. H. Turner, the English critic who, in a recent issue of "Living Age" predicted the disappearance of the piano within the next fifty years. Knowing his prophetic powers, I feel I should broadcast a warning, so that parents will cease to throw away their money teaching their offspring an instrument which will so soon vanish.

And you might as well tell anyone who is sentimental about the instrument to begin transcribing Chopin for banjo and saxophone, and the Beethoven sonatas for muted trombones, musical saws and "Charleston sticks," before piano literature goes into limbo with its medium.



JUDGING from the sample compositions that have reached us, jazz ceases to be jazz when it is written by Europeans, who copy the form and fail to embody the spirit of the prototype. But Europeans are apparently satisfied with their own versions, and particularly with their own performances of the syncopated rhythms.

At least I infer such satisfaction from the cabled reports to the effect that both England and Hungary are putting up the bars against further invasions by American jazz organizations. The British Musical Union has been complaining to the Labor Office with the result that several permits for entry have been held up. Hungary's Minister of the Interior has issued a formal fiat, banning foreign jazz bands after December 31.

This attitude implies the tacit admission that the native product is inferior to the imported, and that it will not

stand the test of competition. Still it is rather ungrateful on the part of Europe to dance to our piping and then declare that their own pipers are the only ones worthy of hire.



"AN audience nowadays demands a feast of the eyes as well as a feast of the ears and so—we must do our best to provide it. For one thing, I have to wash my hair every four days."

This is a quotation from what the English call a "press cutting." The words are attributed to the ever lovely Frieda Hempel.

I can't vouch for their accuracy, especially with respect to the number of shampoos, but I do feel that if there is any artist who succeeds in consistently providing that double feast for eye and ear, she is the one.

But to substitute the general for the individual, I wonder whether the public ever stops to consider the expense and trouble to which it puts its artists in demanding charm of appearance as well as musical charm.

Think of those conductors who assert their personal magnetism by means of forelocks that must be brushed aside at least sixty times in the course of a single symphony!

Think of the baritone whose beard must be just so, or his audiences will feel that they have been cheated!

Think of the pianist who must always appear immersed in deep gloom or someone will assert that he is losing his personality!

Think of the violinist who must walk miles up and down while playing through a recital program, lest he be accused of being less emotional than he used to be!

Think of the 'cellist whose hold over his public would be seriously imperiled if he were suddenly to acquire a Paderewskian head of hair.

It might be worth while to establish a course in personality building in each of our conservatories of music, with beauty culture as one of its chief ends. I would suggest a symposium on this subject with opinions from Vladimir de Pachmann, Walter Damrosch, Giulio Gatti-Casazza, Al Jolson, Herbert Witherspoon, Ernestine Schumann Heink, Antonio Scotti, Rupert Hughes, Edith Wharton, Mary Roberts Rinehart and De Wolf Hopper.



THE recent attempt on one of New York's tabloid newspapers to transfer to this country the commotion stirred in Europe by the publication of a book purporting to state the facts with respect to the past life of a famous singer failed completely, so far as stirring any real interest or occasioning any widespread comment.

It is my belief, as well as my hope, that the day of muckraking the private lives of artists is passing, if not already passed. The public has been brought to realize that the people of the operatic stage and the concert world are just human beings like themselves and that their virtues and vices are not materially different from those in other walks of life. I seriously question whether the stage holds any temptation today that is not equally present in any other vocation.

The simple truth, as we have all come to realize, is that those who are in the public eye must live much more circumspectly than those in whom the populace has no particular interest. I have contended, over and over, that if there was as much prodding into the personal affairs of any other set or group of persons as there has been in the affairs of opera singers, actors and actresses, and others whose mission it is to delight the public, there would be quite as much or more that was sordid or unsavory brought to light.

The columns of our newspapers are proving this every day. As a matter of fact this form of mud-slinging has be-

come so general that the old-fashioned artistic scandal can scarcely find a place of prominence in some publications, so pre-occupied are they with the affairs of bankers, ministers, philanthropists, educators, welfare workers, reformers and prohibitionists. This is quite as it should be, if such dirty linen is to be aired at all.



JUST why program annotations should be confined to orchestral compositions and an occasional chamber music novelty has never been clear to me, yet the truth seems to be that when a pianist goes to the trouble and expense of ever so briefly annotating his numbers, he is more likely to be laughed at than applauded.

Last week there was a striking example of how rather dull piano music might have been made decidedly more interesting for those who heard it if they had been supplied with the same sort of background that ordinarily is given orchestral patrons.

Two amazingly clever exponents of the art of two-piano playing began their latest New York recital with a Sonata by Clementi. That, of itself, was something more likely to make ticket holders arrive late than to show any special interest. But if they had known that this was the particular Sonata which Clementi played in his famous contest with Mozart, instituted by Emperor Josef and engineered by Haydn, wouldn't that have made them prick up their ears?

The tale of that contest need not be repeated in further detail here, but it is worth while to record the historic fact that the judges left the victory undecided, that Clementi afterward paid tribute to Mozart, and that Mozart declared his rival had not a penny's worth of taste.

As between Maier and Patterson, who turned the work into a two-piano sonata, I am altogether sure that I would want to reserve my decision; or, if I had to pass judgment, to declare that both won.



I AM told that the immigration authorities wanted to know many things about the members of the Flonzaley quartet and questioned Iwan d'Archaubeau about the wooden leg they thought he had. That's one way of being spiteful about a 'cello.



AGAIN, I wish to ask, what is the matter with the stage crew at the Metropolitan? I have never known so many minor bobbles in so short a time as I have noted since the opening of the season. One cannot blame the antiquation of the stage mechanism or the lack of modern improvements for the curtain being hoisted on a crowd of men in overalls in the act of changing scenery, at a time when Carmela Ponselle, making her first appearance in opera, was presumed to be taking a call out in front, in answer to applause.



LOOKING for the music news in a morning paper the other day, I noted a headline regarding precautions needed in hazardous industries to protect the eyesight of workmen, and a little further on came across another which read, "Scientist going blind from looking at stars."

Either scientists should keep away from the opera house, or on nights when such luminaries as Jeritza, Bori, Ponselle and Rethberg are to shed their effulgence, eye-saving goggles should be sold in the lobby along with the "k'rect librettos," says your

Mephisto

New Opera, "Namiko San", Requires Unique Properties

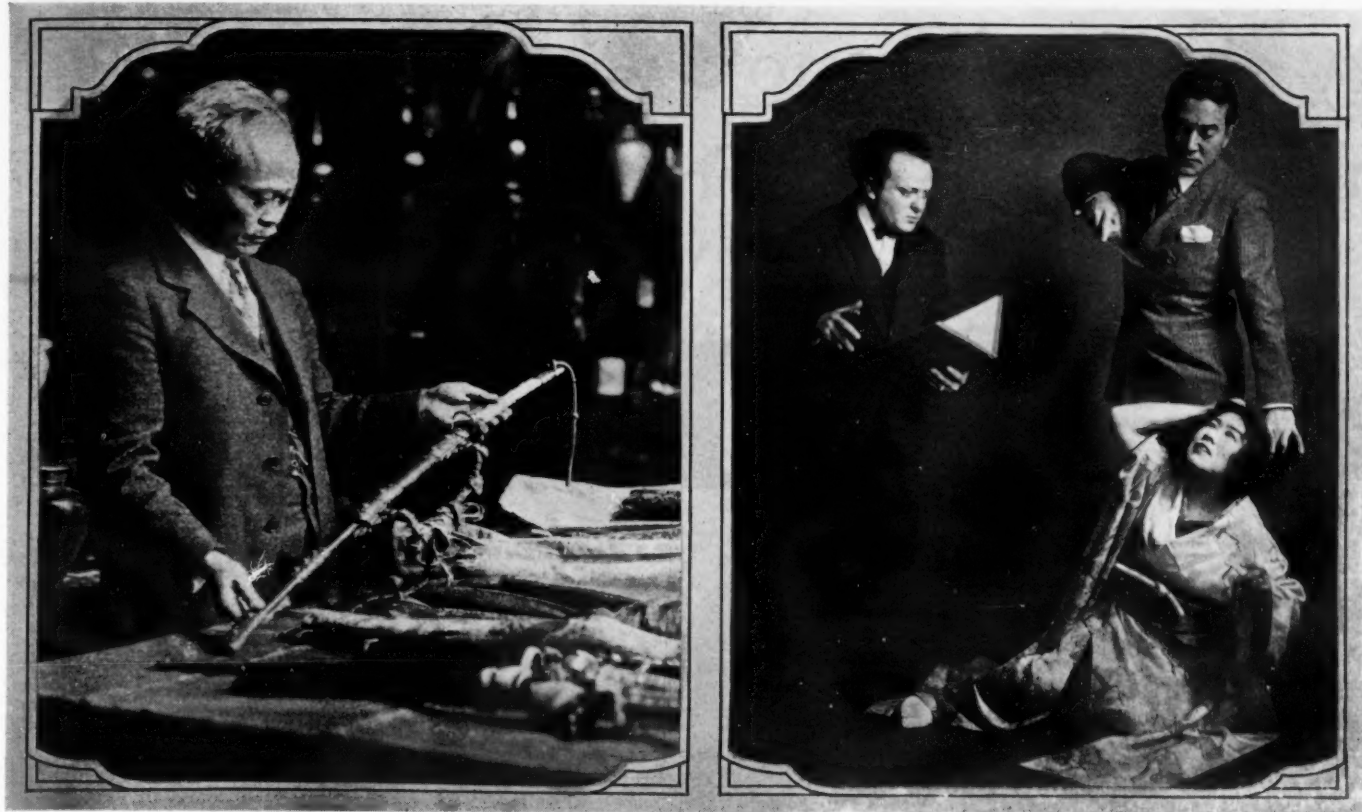


Photo by Underwood & Underwood

PREPARING NEW JAPANESE OPERA FOR CHICAGO COMPANY

Left, Kano Oshima, New York Collector, with His Valuable Collection of Japanese Armor. He Is Holding the Famous Masamune Sword, Used in the Production at the Auditorium. The Second Picture Shows a Scene from "Namiko San" in Preparation. Left to Right: Aldo Franchetti, Composer of the Opera; Sessue Hayakawa, Motion Picture Actor, Who Has Assisted in Some of the Technical Details; and Tamaki Miura, Soprano, Who Sings the Title Role

CHICAGO, Dec. 5.—For the presentation of "Namiko San," one-act opera in English by Aldo Franchetti, with the Japanese soprano, Tamaki Miura, in the title rôle, to be given its première on Friday evening, Dec. 11, by the Chicago Civic Opera Company, it was necessary to accumulate many strange properties.

The scenes of the opera are laid in medieval Japan and, among other things, required, was a sword of that period for the warrior *Daymao*. The technical director of the Chicago Opera searched

in the various museums and finally approached Kano Oshima, Manhattan collector and importer of Japanese works of art. Mr. Oshima has many valuable swords, one of them made in the Kamakura period by Masamune, the greatest sword maker of Japan. He has been offered \$3,000 for it; but, like the London violin dealer and his "Messiah," he has held it out beyond price. He has lent it however, heavily insured, to Mme. Miura, his country-woman, who is using it in her Chicago appearances.

In the opera *Namiko San* is the "picture bride" of *Daymao*, warrior prince

of the province. A traveling monk, *Yasui*, comes to her house when *Daymao* is away, asks for a bit of rice or wine in exchange for a blessing. They fall instantly and innocently in love and plan a meeting in the evening when *Daymao* will be away. Unfortunately *Daymao* apprehends them, tricks the waiting monk into coming to the house. He attacks him with his famous sword but *Namiko San* steps in and receives the thrust meant for *Yasui*.

MUSICAL AMERICA will review the performance of "Namiko San" in a subsequent issue.

the thirty-five boxes carries with it a proportionate share in the property, which is valued at more than \$7,000,000, or approximately \$200,000. The sales of Metropolitan boxes have been rare, only ten having changed ownership in thirty-one years.

Musical Folk Come and Go

Among the musical folk on incoming ships last week was Herman Sandby, Danish composer and 'cellist, who arrived Dec. 4 on the *Berengaria* for a few weeks' concert tour. Also on the *Berengaria* was Joseph Szigeti, violinist. Daisy Kennedy, violinist, wife of John Drinkwater, sailed for England Dec. 5 on the *Majestic* after an extended concert tour. Mabel Wagnalls, pianist and writer on musical subjects, sailed Dec. 5 on the *Paris*.

W. B. Kahn Is Recovering from Operation

W. B. Kahn, husband of Frieda Hempel, was taken to the Lenox Hill Hospital recently and underwent a major operation. Mr. Kahn is recovering rapidly. He has been in receipt of numerous cable messages from Miss Hempel since his illness. The prima donna will return to America within the next two or three weeks.

Chicago Operas Listed for Boston

BOSTON, Dec. 5.—The season of opera to be given this year by arrangement with the Chicago Opera Association will start Monday, Jan. 20, and run through Saturday, Feb. 6. In the repertoire will be "Andrea Chenier," "Walküre," "Carmen," "Traviata," "Rosenkavalier," "Thais," "Le Nozze di Figaro," "Ballo in Maschera," "Falstaff," "Pelléas et Mélisande," "Lohengrin," "Hérodiade," Alfano's "Resurrection," "Manon Lescaut," "Samson and Delilah," and "Trovatore."

Belmont Opera Box Sold to P. H. Helms

The estate of August Belmont on Nov. 24 completed the sale of Parterre Box 4 at the Metropolitan Opera to Paul H. Helms of New Rochelle, who is the present lessee. The price of the box was not made public by the Metropolitan Opera and Real Estate Company, the holding corporation for the house. But each of

LAST week Dr. Eugene A. Noble, secretary of the Juilliard Foundation was quoted as saying that litigation which had hampered the Foundation's work is now disposed of. It is stated unofficially that within sixty days a program will be announced that will be commensurate with the Foundation's enormous endowment.

When asked if a larger program would be announced soon, Dr. Noble is stated to have said, "Yes. Our institution here is only one unit in a much greater plan. In addition, we have been making a thorough survey of all the institutions in the country in which musical instruction is being given, with a view to determining which ones merit assistance and how we can best help them and their students."

As to what the Foundation will do for students after they have been trained, he was quoted as follows:

"The Foundation has arranged, and will arrange, to make it possible for students who have superior gifts as musicians to obtain support after they have been trained by the Foundation. Employment will be offered to a limited number for one or two years. Debut appearances also will be arranged for, and efforts will be made to obtain positions for those who are competent to teach."

Dr. Noble, when asked what the Foundation was doing toward aiding the creators of music, other than the awarding of fellowships and the assisting of students in various schools and universities, was quoted as saying that "advice had been sought generally on this matter, and specifically upon several different proposals, but there were difficulties in the way of formulating a workable plan."

It was impossible to locate Dr. Noble for a confirmation of these plans. At the office of Frederic A. Juilliard, of the

SOKOLOFF MEN GIVE INTERNATIONAL LIST

Music of Many Lands Is Played Before Throng in "Pop" Concert

By Florence M. Barhyte

CLEVELAND, Dec. 5.—The second popular concert of music from many lands by the Cleveland Orchestra in coöperation with the city of Cleveland administration brought a huge audience to Public Hall on Nov. 30.

Nikolai Sokoloff arranged a program that appealed to the various nationalities in attendance. Two numbers were repeated—Moszkowski's *Serenata* and Grieg's "Peer Gynt" Suite, No. 1. Enthusiastic applause also greeted the Meditation from "Thais," with Arthur Beckwith, concertmaster, playing the violin obbligato in his masterful style. This was followed by a most artistic performance of Schumann's "Träumerei."

The Overture to "Freischütz," Smetana's tone poem, "The Moldau," Sibelius' stirring "Finlandia," and the March from Ippolitoff-Ivanoff's "Caucasian Sketches" were played with exceptional zest. The magnetic baton of Mr. Sokoloff brought, as always, an instant response from his musicians.

An American contribution to the program was the "Indian War" Dance of Charles Sanford Skilton. The Bachanale from "Samson and Delilah" and the rousing "Rakoczy" March formed a brilliant conclusion to the program.

SOUTH VOTES FOR OPERA

Atlanta's Spring Season Decided at Festival Association Meeting

ATLANTA, Dec. 5.—It was unanimously decided to hold the usual spring season of Metropolitan Opera in 1926 at a recent meeting of the Atlanta Music Festival Association.

Col. W. L. Peel was reelected president; Harry M. Atkinson, first vice-president, and John W. Grant, second vice-president. Robert S. Parker was elected as secretary, to succeed William M. Brownlee; Howard Candler, treasurer, to succeed C. B. Bidwell. The election of successor to the late Mr. Bidwell to the post of general manager was deferred. Mr. Bidwell, who died last month, served the association in the capacity of treasurer and general manager for sixteen years, from the time of its organization.

Guy Maier and Lee Pattison appeared in concert under the local management of the Atlanta Music Club Nov. 20. They played the Sonata in D by Mozart and compositions of Moussorgsky, Pattison, Arensky, Duvernoy, Chabrier, Franck, Raff and Saint-Saëns.

HELEN KNOX SPAIN.

Long Beach Organizes Eisteddfod Group

LONG BEACH, CAL., Dec. 5.—The Long Beach Eisteddfod Association was organized recently at a meeting attended by about 100 business men, musicians and artists. The officers are: E. J. Wightman, general chairman; Mrs. C. F. Van de Water, vice-chairman; Mrs. Stuart Chapman, secretary; William Nestle, treasurer; Mrs. Warren B. Davis, chairman, entertainment committee; Kathryn Coffield, chairman, art committee; Mrs. W. T. Moore, chairman, reception committee, and Mrs. O. J. Hinshaw, chairman, music committee. The advisory board includes: W. F. Prisk, Frank F. Merriman, Walter Barber, Julia Ellen Rogers, Alexander Beck, Charles S. Henderson, George M. Winsted, Jack Williams, B. F. Tucker, and Mrs. C. C. Cutchshaw, Executive Secretary Community Service. The district contests will be conducted in the various sections beginning Jan. 1, and ending May 1, 1926. The finals will be held on May 15, 1926.

ALICE MAYNARD GRIGGS.

David Smith Awarded Music Chair

NEW HAVEN, CONN., Dec. 6.—David Stanley Smith, Mus. D., dean of the Yale School of Music, has been awarded the Joseph Battell professorship of music, established in 1890.

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They Say Such Things As These —
And Still There's A Something
In The Magic Voice and Art Of
SCHIPA

Beyond all analysis—

—that cannot be described.



Season
1926-27
Now
Booking

Season
1926-27
Now
Booking

CHICAGO, ILL.

Tito Schipa was up to the end of last season the finest lyric tenor in the world, and he is now better than he was then, as he proceeded to demonstrate in a song recital at the Auditorium last night. All the gold remains in his voice, but there is more voice and it is freer and more elastic.—Tribune, Oct. 19, '25.

LOS ANGELES, CAL.

Schipa is a genius. There is no doubt of that. The sheer beauty of his voice held the spectators spellbound until he had finished. Then a storm of applause swept over the house, mingled with enthusiastic whistles and cheers.—Record, Oct. 7, '25.

ROCHESTER, N. Y.

Mr. Schipa is the possessor of one of the most perfect and most beautiful lyric tenor voices in the world today—and in its well-nigh flawless production is the art of bel canto enchantingly illustrated.—Times-Union, Nov. 13, '25.

ATLANTA, GA.

Rarely does one hear a singer of such poetic and emotional utterance.—Journal, Oct. 24, '25.

NEW YORK

Tito Schipa, the Chicago opera tenor, sang to a packed house and stage, sold out at Carnegie Hall last night. While Italian admirers shouted for more songs in their own tongue, Americans and others present hissed for silence so that the artist might be heard in his more than usually varied selection from English, Spanish, French and German. Mr. Schipa succeeded as few operatic singers have done in compassing not only so many languages, but also their divergent musical styles, from popular lyric to classic lieder and oratorio.—Times, Nov. 2, '25.

NEW ORLEANS, LA.

Few concert singers here have wrought the great variety of dazzling effects that Schipa produced with pure lyric voice, limpid, of astounding flexibility, employed with the ease of a master craftsman.—States, Oct. 29, '25.

BUFFALO, N. Y.

Mr. Schipa is an aristocrat in the world of song. His voice is of such golden beauty and his art is so finely polished that his singing becomes a thing that is absolutely satisfying.—Express, Nov. 14, '25.

PHILADELPHIA, PA.

Mr. Schipa was received with immense enthusiasm by an audience which taxed the capacity of the Metropolitan, and was exceedingly generous with his encores. He was in superb voice, and the smoothness of his tones, the clearness of enunciation and the general beauty of his delivery have rarely been equaled in song recitals here.—Eve. Public Ledger, Nov. 24, '25.

CLEVELAND, OHIO

By unanimous consent—at least it seemed unanimous so far as audience, singers, soloists, all were concerned—the 101st concert of the Singers' Club in Masonic Hall last night resolved itself into more or less of a personal triumph for Tito Schipa.—Times, Nov. 28, '25.

SAN FRANCISCO, CAL.

He was in admirable voice and sang with his accustomed mastery of delicate tone and lyric fervor.—Chronicle, Sept. 20, '25.

WASHINGTON, D. C.

Schipa's assets are manifold. He is an interpretative genius, turning from the classic to the music of motley with utmost ease. He is gifted with a voice of great natural charm. His mezza voce work is breath-taking in its beauty. Schipa phrases with finesse.

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**SAN FRANCISCO, CALIF.**

But when an artist sings English as this one does—English with a diction equal to John McCormack—he has a significant gift for the world. The idiom suits his free, strong voice; it is a voice of epic quality and sure-winged as an eagle's flight.—Bulletin, Sept. 2, '25.

BUFFALO, N. Y.

His brilliant success is easily understood after hearing him in recital. His feeling for the music and text, his sense of light and shade, his emotional range and his amazing breath control, with impeccable diction, make up a vocal equipment that is phenomenal.—Courier, Oct. 18, '25.

PORTLAND, ME.

But the voice! Tibbett's voice is rich, beautiful and appealing and is superbly handled. This young comet in the musical firmament of today is an artist from every viewpoint, in the charm of his voice, in the skill and finesse with which it is used and in the effect upon an audience.—Express, Oct. 6, '25.

HARTFORD, CONN.

In addition to possessing a baritone voice of an unusually beautiful and appealing quality he also has a definite knowledge of dramatic values. His enunciation was always delight. His upper register has developed amazingly, and he has acquired a poise and confidence which makes his work an uninterrupted delight.—Times, Nov. 16, '25.

NEW YORK (With N. Y. Symphony Orchestra).

Mr. Lawrence Tibbett was the soloist of the occasion and aroused the audience to unwonted enthusiasm by his singing of a group of Moussorgsky songs.—World, Oct. 31, '25.

LOUISVILLE, KY.

Lawrence Tibbett, young American baritone, demonstrated to an audience at the Woman's Club last night why, like Byron, he awoke one morning to find himself famous. It was after singing Ford in Falstaff with the Metropolitan Opera Company that Tibbett, heretofore comparatively unknown, suddenly found himself among the world's greatest singers. Last night's listeners were left in no doubt as to the reason.

BANGOR, ME.

It was a big and brilliant audience which waited intently to hear the discovery of 1925. Nor was it disappointed. Lawrence Tibbett is magnificent. There is in his singing something which is perfect in rendition, true to composer and faithful to the great endowment of talent that is his, something which raises his art to levels of the greatest.—Commercial, Oct. 2, '25.

SAN FRANCISCO, CALIF.

An organ, rich, flexible and capable of suggesting the subtlest nuances of feeling. He rejoices in his youth; he is eager, sympathetic; he sings as if he were telling his own adventures in the realm of sentiment and passion.—Examiner, Sept. 2, '25.

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"Behold! A New Baritone!"

"Found, at the Auditorium Sunday afternoon, at 3:25 o'clock, one fine, new, mature, American named Richard Bonelli, capable, apparently, of bringing something interesting to any role the company wishes to entrust to his adept treatment. . . .

Bonelli, whose gifts were immediately recognized . . . has a full and beautiful baritone . . . an upper range of beauty and extremely sound texture and if he sustains the quality of Sunday's work throughout the season, there will be no cause to bemoan the Galeffis and Stracciaris of the past . . ."—Eugene Stinson in *Chicago Journal*, Nov. 9, 1925.

FOLLOWING UPON HIS MANY SENSATIONAL SUCCESSES DURING THE PAST TWO SEASONS IN MANY OF THE FOREMOST OPERA HOUSES OF ITALY, GERMANY AND FRANCE, WHERE HE APPEARED AS TONIO, RIGOLETTO, FIGARO, GERMONT (IN TRAVIATA), AND IN MANY OTHER IMPORTANT ROLES,

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Valentine (Faust), Iago (Otello), and Herod (Herodiade)



Photo by Apeda

"A NEW STAR"

RICHARD BONELLI WINS SUCCESS IN OPERA

American Baritone Highly Praised
by Critics at His Debut in
Chicago Civic Company

Special to The New York Times
CHICAGO, Nov. 9.—A new star has arisen in the musical firmament in the person of Richard Bonelli, who yesterday afternoon made his initial bow with the Chicago Civic Opera Company and was immediately acclaimed.
New York Times

"THRILLS"

When Mr. Bonelli began to sing with the Civic Opera company at the beginning of the season, he at the same

time began to create an atmosphere of hope. In the light of his Iago, hope transmutes into confidence. When you heard him deliver his "Credo" of evil in the second act you heard one of the great moments in this great opera. And his slow distillation of poison in Othello's mind was another big thing, developed by him and Mr. Marshall into a magnificent climax. One gets thrills out of opera when one goes constantly, and the moment of "Behold the Lion" at the end of the third act was one of them.

Chicago Tribune Edw. Moore (Otello)

"SUPERB TECHNIC"

The voice is so very fine that it seems unnecessary to single out any one instance of its charm. And not only for

"This young man is A 'FIND' FOR THE COMPANY."
(Faust)

Karleton Hackett, in *Chicago Post*, Nov. 18.

"An Acquisition for whom the management must be sincerely congratulated. . . . His singing . . . Belongs to the category of Public Lessons in Bel Canto. —It was MUSICAL EDUCATION FOR THE COGNOSCENTI AND FOR THE UNTUTORED." (Faust)

Herman Devries, *Chicago American*, Nov. 18, 1925.

"He has a very fine, rich baritone; it is kept well in hand, has resonance and good range. . . . EXTRAORDINARILY EASY AND ADEPT ON THE STAGE." (Traviata)

Maurice Rosenfeld, in *Chicago News*, Nov. 9, 1925.

"THE HIT OF THE EVENING was Richard Bonelli. . . . This baritone is an acquisition." (Faust)

Glenn Dillard Gunn, in *Chicago Herald-Examiner*, Nov. 18, 1925.

"An artist whose name in the cast has become REASON FOR REJOICING." (Otello)

Claudia Cassidy, in *Journal of Commerce*, Nov. 27, 1925.

"A baritone with the TRUE 'BEAD' on his voice." (Trovatore)

Edward Moore, in *Chicago Tribune*, Nov. 13, 1925.

"THE COMPANY MUST BE PROUD OF HAVING FOUND HIM." (Trovatore)

Eugene Stinson, in *Chicago Journal*, Nov. 13, 1925.

his voice do I admire him, but for his appreciation of his art, for his superb technic with its mastery of the much-discussed and very useful virtuosity of breath control. I hope my readers will make an effort to hear this young American.

Chicago American Herman Devries (Faust)

"CREATIVE IMAGINATION"

These qualities lifted Herod's equally famous "Vision Fugitive" to the same exalted level of art. Mr. Bonelli has arrived. There can be no further doubt as to his right to a first place in this distinguished company. Voice, technical skill and that artistic vitality that derives from creative imagination distinguished his interpretation.

Herald-Examiner Glenn Dillard Gunn (Herodiade)

"TOPSY-TURVEY"

Another brilliant star of the evening was Richard Bonelli, who sang the Count di Luna after a fashion to turn

opera topsy-turvy and let the soprano love the baritone. Subtle, tender and sweet, yet sung with ample and discreetly employed fullness of tone was "The Tempest of the Heart," a magnificent performance.

Journal of Commerce Claudia Cassidy (Trovatore)

"A LIGHT SHINING THROUGH"

It is highly satisfying to reaffirm on the strength of young Bonelli's performance as Valentin that he is a genuine artist. His voice is of sombre quality, but there is a light shining through it. He uses it with authority, with ease and, above all, with an instinctive musical sense which makes his performance a sustained delight. So far as he has shown his abilities, there is not one fault to record in his singing, or a single phase of it one would wish might be changed for the better.

Journal Eugene Stinson (Faust)

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Art of Singing Comprises Twofold Mastery of Pitch and Vowel-Forms

CULTIVATING the voice is only another way of saying "learning to sing." For, to call a voice cultivated, its owner must be able to execute the many details which are included in the art of singing. First among these, it is wise to learn the difference between two separate actions which take place during the act of singing.

One of these actions is that of the pitch mechanism. Over this action the singer has no direct control. The pitch sound is conceived and sung without any conscious adjustment of the vocal chords, or of any of the muscles governing them. If, therefore, the singer attempts conscious control of any part of the pitch mechanism, he merely sets up an interference.

This interference manifests itself in several different ways: a stiffened jaw, a thickened tongue, facial distortions, a tense palate, labored breathing, and a general contraction of the entire vocal apparatus.

Seeing a high note on the staff often makes a singer wrongly conscious of the necessity of a great effort to sing it. This should not be, for no conscious effort can effect pitch, which, as has been

pointed out, is involuntary—low, medium or high. When effort is attempted, there is no advantage gained, while the usual disadvantages are immediately seen.

It cannot be too emphatically stated, therefore, that the pitch mechanism, whatever note is required of it, must be left entirely free to act without any conscious effort on the part of the singer.

Perfecting Vowels

The singer should give his entire attention to shaping and pronouncing the vowel sound in and with the aid of the adjustable parts of the mouth.

This is the second action about which it is wise to learn—especially the fact that it is over this action which a singer has conscious control. No energy of thought, no direction of his attention to this action is ever misspent.

When the vowel sound is perfect, the pitch sound will be perfect.

Of course, where intelligence is added to energy and attention in this phase of the art of singing, good results will show the sooner for it. For instance in the matter of dropping the jaw: unless this is done for the purpose of making the vowel sound better, such an action is of no special value. The same applies

to the tongue, the palate and the facial muscles.

High notes, as all other notes, will very soon improve as the singer learns to focus attention upon the vowel sound and upon that only.

The sooner this difference between the action of the pitch mechanism and that of the vowel forming mechanism is understood and applied, the sooner will a student of singing be ready for the pursuit of the many details which are included in the knowledge of the art of singing.

CHARLES TAMME.

VANCOUVER ACTIVITIES

Service Clubs Will be Feature of British Columbia Festival

VANCOUVER, B. C., Dec. 5.—A special feature of the fourth annual British Columbia Music Festival will be competition for service clubs in the province, and states of Washington and Oregon. Attractions for small amateur choirs are also planned.

Alfred Hollins gave a recital in Christ Church as one of the winter series of twilight recitals arranged by Frederick Chubb, organist.

Compositions by William Dichmont were special features of the recital by the Vancouver Women's Musical Society. Contributing to the program were Nancy Reed, Edythe Lever Hawes, Joy Calvert, Una Calvert, J. E. Pacey, Mrs. A. R. Dingman, Kathleen Macdonald, Mrs. James J. O'Loane. Mr. Dichmont played the accompaniments for his own songs.

The advanced students' section of the Women's Musical Society gave a program arranged by Mrs. Sidney Bate and Mrs. N. E. McDougall. Those taking part were Francis Arnold, Mrs. Louis Rambert, Esther McGill, Mary Abrey, Clifford Laidler, Bessie Robinson and Kathleen Strachearn.

The Vancouver Choral and Orchestral Borthwick conducted the chorus and Will Edmunds the orchestra.

A. WINIFRED LEE.

Texas Musicians Give Musicales

SAN ANTONIO, TEX., Dec. 5.—The Tuesday Musical Club, Mrs. Eli Hertzberg president, presented Mrs. Joseph Choate King, mezzo-soprano of Fort Sam Houston, and Olga Seiser, pianist of San Antonio, in the second musicale of a series of four musicale-teas, held in the St. Anthony Hotel. Mrs. King sang "Adieu, Forets," from Tchaikovsky's "Jeanne d'Arc," Italian and French classics, and songs by Speaks and Cowen. Mrs. J. J. Loving was accompanist. Miss Seiser's list included Chopin's C Sharp Minor Scherzo and works by Strauss-Schutt, Brahms, Palmgren, Debussy, Richard Strauss and Chopin.

GENEVIEVE M. TUCKER.

ROCHESTER, N. Y.—Jean Johnson has returned to the city after having spent several months in New York, studying with Frank LaForge. Miss Johnson will resume her teaching, and will give a recital during this season.

PHILADELPHIA LIST HAS MUCH INTEREST

Women's Symphony, Choral Society and Curtis Artists Heard

By W. R. Murphy

PHILADELPHIA, Dec. 5.—The Women's Symphony, under the leadership of J. W. F. Leman, gave an ambitious program at a recent meeting of the Philadelphia Music Club in the Bellevue-Stratford. The personnel has developed an excellent sense of cooperation and plays with precision. The program consisted of two movements from the "Rustic Wedding" Symphony, three numbers from "Sylvia" and Mendelssohn's "Athalia" Overture.

There were three soloists. Eleanor Fields played the opening movement of Grieg's A Minor Concerto with good tone and understanding. Helen Buchanan Hitner's beautiful soprano voice was heard in Hummel's "Alleluia" and other pieces. Arthur Seymour, baritone, appeared to advantage in Salter's "Winter" and Gilbert's "Devil's Love Song."

The recital series by members of the Curtis Institute faculty opened auspiciously with a joint appearance of Felix Salmond's 'cellist, and Wilhelm Bachaus, pianist, in the Academy of Music foyer. They gave, with finely coordinated ensemble, sonatas by Beethoven and Rachmaninoff and were also heard in solos. Mr. Bachaus' perfect technic was displayed in the Brahms Variations on a Theme by Paganini. Veracini's D Minor Sonata was the chief individual offering of Mr. Salmond, whose work was an exemplification of the best in 'cello playing.

The Atlantic Choral Society gave its twelfth semi-annual concert in Girard Craftsman's Club Hall, singing very well under the baton of Fred Lyman Wheeler. The massed choruses also assisted in Lieurance's "Angelus," in which the soloists were Isabel Marsh and E. A. Caselberry, Jr. In La Forge's "Where the West Begins" the soloists were Madeline Patton and A. E. Catnach. Lena Blanche Jones was a skillful accompanist for the choral numbers, and played a Chopin waltz and the Twelfth Rhapsody of Liszt brilliantly.

Frederick Gunster Sings in Brownwood

BROWNWOOD, TEX., Dec. 5.—Frederick Gunster, tenor, appearing in the artist course of Howard Payne College recently, delighted a large audience with his splendid voice and fine singing. His program was carefully arranged to satisfy the musically discriminating among his hearers, as well as to appeal to the general public. Mr. Gunster was enthusiastically received and was obliged to add many encores.

SYLACAUGA, ALA.—The Sylacauga Music Study Club presented Charlotte Miller Jameson, soprano, and Dwight Anderson, pianist, in a successful recital recently.



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Singers Take Precedence in New York's Week of Recitals

Vocal Artists Predominate but List Also Shows Pianists and Violinists not Far Behind in Number—Elman Quartet Makes First Appearance of Season—Leonora Cortez, Pianist Heard in American Début—Hotel Musicales Draw Large Audiences

VARIETY was the keynote of the concerts last week, and a great many artists representing widely diverse phases of musical endeavor, were heard in concert and recital. Maier and Pattison opened the week with an excellent program, and the Mischa Elman Quartet was heard the following night. One of the most interesting recitals was that of the young pianist, Shura Cherkassky, who, though only fourteen, plays as not many seasoned players can do. Max Rosen was heard after an interval of several years, and other well-known players and singers were greeted by friendly crowds.

Maier and Pattison

"Unique" is the only word that adequately describes the work of Guy Maier and Lee Pattison, foremost exponents of the art of two-piano playing, a criminally neglected art at that. Here is perfect fusing of personalities; here are four hands that beat as two. And not the least remarkable thing about these sterling artists is their ability to give programs that contain real music. Music plus Maier plus Pattison equals the shortest two hours of the season, a simple equation that was solved again on Nov. 30, in Aeolian Hall.

A Sonata by none other than Muzio Clementi began the proceedings—the B Flat essay played by its composer in the famous piano duel with Mozart in Vienna, and part of which was used by the latter in his "Magic Flute." This the players gave delightfully, with instinctive feeling for just the right nuance and tempo—conditions that made their performance of some Brahms-Maier "Liebeslieder" Waltzes also ideal. Harold Bauer's masterly transcription of Bach's A Minor Fantasia and Fugue for Organ was superbly done and probably was the evening's finest bit of ensemble.

In the Prelude, Fugue and Variation of César Franck the suspicion arose for the first time that possibly this was being done by two persons and not by one. And in one or two other places there seemed ever the slightest deterioration of the unit idea.

The Pattison arrangement of the "Boris" Coronation Scene is well made but did not sound a great deal more effective than it does as a piano solo. Duvernoy's "Feu Roulant," and Lord Berners' "Chinoiserie," the latter less of a trifle than it seemed, were played to perfection. The "Arkansas Traveler" by Mr. Pattison earned itself an encore. Abram Chasins' transcription of the "Blue Danube" Waltzes, with the exception of a change in the coda and one or two harmonic differences a replica of the Schulz-Evler version, was the closing number. Encores included the Serenade, Berceuse, and Polka from Casella's "Eleven Pieces for Children," Raff's Gavotte and Musette, the Arensky Valse, and numbers by Saint-Saëns and Bach.

W. S.

Helen Jeffrey Plays

Returning to New York after an absence of some seasons, Helen Jeffrey played the violin in Town Hall on the evening of Nov. 30, with the expert Harry Kaufman at the piano. Miss Jeffrey seemed a trifle stiff and distant at the beginning, but then there is nothing in the Respighi B Minor Sonata to become very excited about. Her playing loosened up and became very pleasant

following the completion of this work and she contrived to make Max Bruch's saccharine "Scotch Fantasy" well worth listening to because of her intelligence and artistic approach to the subject. A group of shorter numbers by Handel, Cartier-Kreisler, Sarasate and Dorothe Bigelow, whose "My Garden" was played from manuscript, fared very well. Sarasate's "Carmen Fantasie" culminated.

W. S.

Harold Henry, Pianist

Harold Henry, pianist, who, save for a substitute performance last season, has not been heard in New York for some time, gave a recital in Aeolian Hall on the afternoon of Dec. 1. Beginning with Liszt's "Weinen, Klagen" Prelude, Mr. Henry did some excellent playing. The Beethoven-Seiss German Dances which closed the first group were also very good, but the Scarlatti D Major Sonata lacked the desirable lightness. Schubert's Moment Musical No. 2, and three Chopin numbers in the second group were convincing, and MacDowell's Keltic Sonata was given with fine contrast and adequate technique. Pieces by Ravel, Debussy and de Falla were well played and two numbers by Mr. Henry which closed the program were received with much applause, necessitating several encores. Throughout the recital, the artist showed a musicianly, straightforward attitude toward his work which made it of decided interest.

J. D.

Mischa Elman String Quartet

The Mischa Elman String Quartet gave the first of its three concerts scheduled for the season, in Aeolian Hall on the evening of Dec. 1. The organization has acquired two new members since its début last year, Louis Bailly, viola, formerly of the Flonzaley Quartet, and Horace Britt, cello, formerly of the Letz Quartet. Edwin Bachmann, second violin, remains.

The program contained three numbers, Beethoven's Quartet in G, Op. 18, No. 2; Schubert's Quartet in A Minor, Op. 29, and the Debussy Quartet, the last having its fourth hearing in ten days. While it cannot be said that the ensemble of the organization has reached an absolute state of perfection, much of its playing was of a high order. There were some discrepancies, an occasional rough tone and some lack of homogeneity of tone throughout, but these are things which only long continued playing together can eradicate. The Beethoven had a good, classic performance and the Schubert, a merry, spirited one, though the Andante movement was the best played. The Debussy was given with careful shading and full appreciation of its inherent character. There was much applause from a large audience both for the organization and for Mr. Elman personally.

J. A. H.

Martin Richardson, Tenor

Martin Richardson, tenor, gave a recital Wednesday evening, Dec. 2, in Steinway Hall, assisted by William Reddick, pianist, and Mary Seiler, harpist. He sang with evident feeling a group of early English and Italian airs, went on to the Dream of Des Grieux from Massenet's "Manon." He devoted one group to Russian and German songs, another to Dunhill's "Cloths of Heaven," "Reverie"—a manuscript dedicated to him by Leshure—Reddick's "Spanish Serenade," Woodman's "I Am Thy Harp," accompanied by Miss Seiler, and ended his program with Huhn's "Great Farewell." At first Mr. Richardson seemed conscious of the limits of the hall and held his voice well within bounds, singing more to himself than to his very friendly audience. But he adapted himself as the program wore on and pleased greatly with the lyric quality of his voice. Miss Seiler was well received. Mr. Reddick was an able accompanist.

B. T. M.

Max Rosen's Concert

Max Rosen gave his first violin recital of the season Wednesday evening, Dec. 2, in Carnegie Hall. His major offerings were the Brahms Sonata in D Minor and the Ernst Concerto in F Sharp Minor. His accompanist, Richard Wilens, played vigorously and well his share of the sonata. Mr. Rosen, ill at

ease with his notes, came in conscientiously at the appointed passages and was technically proficient. He was happier, however, and succeeded better in expressing himself in the Ernst Concerto, in which, sure-fingered and agile, he sought and found sentiment in profusion. In his third group he had his own arrangement of Franz's "Rose's Complaint" Achron's "Moods," both of which he had to repeat, and a Huberman arrangement of a Chopin Waltz. For his last number he played brilliantly "for the first time in America," a mediocre Burlesque by Vladigeroff. Carnegie Hall was a large place for Mr. Rosen's recital but it was not too big to accommodate the host of his admirers. E. A.

Leonora Cortez Plays

To an already long list of débutant pianists was added, last Wednesday night, the name of Leonora Cortez, who chose Aeolian Hall for the scene of her initiation. Miss Cortez is twenty years old and hails from Philadelphia, being a daughter of the English horn player in that city's Philharmonic. She has but recently returned from foreign lands, where, it is reported, she met with gratifying success.

Miss Cortez is undoubtedly something above the ordinary recitalist—her technique alone makes her that. Her fingers are well adapted to play Liszt things and, in fact, her whole style and temperament lie in that direction. Yet, either wilfully or by nature, Miss Cortez has not the showmanship sense, the élan necessary for scintillant bravura. Possibly she disdains such display. More probably she has as yet but dimly realized what is effective on the piano and what is not. The little rubatos, the turns and twists, the feeling for dramatic possibilities, are not part of her performance. Miss Cortez, in other words, is more or less of a virtuoso.

The program began with the Bach-Albert Prelude and Fugue in D, which the artist gave in clear and well defined manner albeit somewhat incoherently and with climaxes in large quantities. Very beautiful and reflective, however, was her playing of two Sonatas by Francesco Durante, the Neapolitan pupil of Alessandro Scarlatti. To these charming numbers, which had been arranged by Sophie Menter, Miss Cortez gave taste and tonal quality which, allied to her natural simplicity, brought about a result most happy.

With remarkable nonchalance the young lady then turned to the shrieking abyss of the Brahms-Paganini Variations, of which she was satisfied to play fifty per cent—Book Two. These, Miss Cortez gave with ever-sure mechanics and generally good musicianship although her tone at times was perilously close to hardness. Nevertheless, the demands—mostly physical, it is true—that the Variations make upon their performer are so prodigious that to be fair to Miss Cortez one must state that she acquitted herself admirably.

The pianist, weightier matters having been dispatched, played delightfully two graceful, well-knit compositions by Alberto Jonàs, her teacher, the second of which, a Concert Study, was repeated by popular request. Chopin's first and very Fieldian Nocturne in B Flat Minor followed. In two Studies from the Pole's Op. 10, Miss Cortez's technique was again strikingly to the fore, the C Sharp Minor's defiant perpetuum mobile being accomplished with ease. The A Minor Study was also excellent from the standpoint of dexterity, but where were the aeolian murmurings that adroit pedalling can evoke?

After tossing off Chopin's F Minor Ballade Miss Cortez gave polished and beautiful performances of Arensky, Smetana, and Liszt, returning at intervals thereafter to play extras. W. S.

Suzanne Kenyon Reappears

In a recital in Town Hall on the evening of Dec. 2, Suzanne Kenyon confirmed the favorable impression she made at her début last season. With a pleasant soprano voice of ample power, Miss Kenyon entered into the spirit of her songs and interpreted them with intelligent appreciation of their musical message. Miss Kenyon exerted too much effort in singing the detached notes of such songs as Respighi's "Pioggia" and Pergolesi's "Stizzoso!" but in the quieter pieces, as Sadero's "Fa la nana, bambino," "Clair de lune," by Debussy and

some familiar Negro melodies, which were contributed as encores, she was more within her province and sang them with much feeling and taste. Her delivery of Grieg's "Margaretlein" was delightful, and Easthope Martin's "Holy Child," with organ accompaniment, in the proper reverential mood. On the whole, it was a recital which gave much pleasure to the audience, Miss Kenyon had the able assistance of John Cushing at the piano.

G. F. B.

Mary Lewis at Plaza

Mary Lewis, making her first public appearance since her engagement by the Metropolitan, Marguerite d'Alvarez, contralto, and Fernand Francell, tenor of the Opéra-Comique, comprised the trio of artists presented by Andres de Segura and S. Piza at the "Artistic Morning" on Dec. 3, at the Hotel Plaza. Curiosity over the Mr. Gatti's youngest prima donna counteracted the bad weather and the grand ball room was filled to capacity.

Miss Lewis sang the Air and Gavotte from Massenet's "Manon," the Madrigal from "Roméo et Juliette" with Mr. Francell, Monro's "My Lovely Celia," Szulc's "Claire de Lune," and Terry's "The Answer," with Musetta's Waltz as an encore. The soprano's voice is not large and occasionally is unsure in pitch but the charm of her presence, the lyric sweetness of her tone, and the unhackneyed histrionism of her interpretations won her audience immediately. Ellmer Zoller was at the piano.

Mme. d'Alvarez' first number was the "Habanera" from "Carmen," a rôle with which the contralto's name has long been associated. The famous aria was strikingly sung, rhythm and mood conveyed with all the temperament characteristic of the artist. Her second group consisted of Robinson's "Water Boy," Hageman's "Do Not Go, My Love," and Herbert Hughes' "The Next Market Day." Mme. d'Alvarez was forced to augment these songs with encores. G. Blair Neale accompanied her. Mr. Francell gave two arias from Messager's "Fortunio," a work in which he created the leading rôle at the Opéra-Comique, and songs of Duparc and Debussy. The tenor's sense of style and artistry lacked

[Continued on page 39]

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Synthetic Musical Theater Is Ideal of Dantchenko



IT'S synthetic, it's new, it's exciting.

In America that definition might refer to gin. In Russia, where art is a vital issue, it means the Moscow Musical Studio.

The company arrived last week, via Berlin, imported by Morris Gest, the liaison officer between the Slavic theater and the American public. With it came a short, stocky man, with square-cut white beard, wide, high cheekbones, small, merry blue eyes, immaculate clothes—the Gatti-Casazza of the organization, looking more like the director of a bank than of a lyric theater.

Enter Vladimir Ivanovitch Nemirovitch-Dantchenko!

From the moment the régisseur of the "Synthetic Theater" glimpsed New York's skyline, he felt at home. Unlike his compatriots and fellow-artists who had preceded him, he sensed the dynamic atmosphere of the New World at once. Here was life, energy, here was room for experiment and progress. Stanislavsky, of the Moscow Art Theater, had told Dantchenko that he never was quite at his ease in this strange, restless country. As for his friend Balieff, he had not prepared him for the tremendous sensation which is New York. But Balieff was a jester, and would not understand just what America could mean to Dantchenko.

Dantchenko proved a celebrity after an interviewer's heart. He speaks no English, little German, and a fluent but not particularly accurate French. But even through the medium of a Russian interpreter and the Gallic tongue he poured out a flow of fact, opinion, theory, hope, enthusiasm—a mighty stream, as endless as his native Volga.

This first, he insisted! The Moscow Musical Studio is not an opera company! It is a lyric theater, a synthetic theater. It is an organization of actors. Actors who sing. Actors who dance. Actors who speak. But, above all, actors. Chaliapin, to him, is the supreme exponent of this ideal. Plastically, vocally, visually, psychologically, dramatically, he creates a part perfect from every angle. And each artist, according to Dantchenko, is a potential Chaliapin.

For twenty years Dantchenko was associated with Stanislavsky in an organization which was to become famous all over the world. To those who did not know, his name became the synonym for efficiency, for administrative ability. Few knew Dantchenko the artist, few knew Dantchenko the visionary, until the founding of the Moscow Musical

Studio which happened this way:

In 1919 a third of the Moscow Art Theater actors went to Kharkoff to fulfill guest engagements. During that time the White Army captured the city and made their return to Soviet Russia impossible for several years to come. With a depleted company, the question of the repertoire for the coming season grew acute. Realizing that he would have considerable time for experiment, Dantchenko decided to give body to his dream of a new form of theatrical expression. He laid his plans for a musical studio, and sent out a call for young people who had singing voices. From far and wide they came, and Dantchenko set about making actors of them.

The first difficulty was to find a libretto and a score. An old and favorite French operetta, "The Daughter of Mme. Angot," was finally chosen. The book was "revitalized" by Michail Galperin, a Russian poet, the son of a watchmaker of Kieff. The second offering was "La Perichole," Offenbach's operetta, which was ruthlessly torn to pieces and rebuilt to fit Dantchenko's synthetic formula.

"You must understand," he explained in his rapid, uneven French, "that it is out of respect for art, not in defiance of tradition, that I cut and change and reshape. Sometimes I do just the opposite and return to the original as in Mousorgsky's 'Boris Godunoff,' where I find the first version, before it was refined by Rimsky-Korsakoff, far better than its improved edition. My friend Chaliapin quite agrees with me that the original score is infinitely the better of the two."

"Occasionally, we had to find our score as in 'Lysistrata,' with which we open our New York season next week. This, as you know, is one of the satiric works of Aristophanes, a comedy which you would call 'in the Keystone manner.'

The book could stand unchanged. But we needed the music. For this we chose a score of Glière. The chorus here is used in the Greek fashion. In some works, however, we employ it as a mob; in others plastically. Each work demands its own individual synchronization.

"I think New York will be most interested in 'Carmencita and the Soldier,' our version of 'Carmen.' The opera is familiar to everyone. Great singers have made the name part famous. Even the little Micaela has become beloved to you. Yet, to me, the libretto is utterly



A PIONEER OF THE REALISTIC MUSIC-DRAMA
Vladimir Nemirovitch-Dantchenko, Director of the Moscow Musical Studio, Which Will Present a Series of Novel Musico-Dramatic Productions in Its First American Season, Opening This Month in New York; from a Sketch by Dick Spencer

false to the spirit of the novel of Prosper Mérimée. After all, the libretto of Meilhac-Halevy is but a bridge between Merimée and Bizet. Why, therefore, should one not build a new bridge, a better bridge? The synthetic version of 'Carmen,' as you shall see it, will find Micaela gone, her music divided between three women of the chorus, and the score

changed and transposed to attain artistic unity. As for *Carmen*—but you must see and hear her for yourself."

When the Vision Began

But Dantchenko's work and vision cannot be understood without beginning at the beginning—almost sixty years ago.

A little boy in Tiflis is sitting by the window. Outside is the municipal park. From there he hears strains of music. The municipal theater is playing that day.

On the broad Russian window sill is a little theater. The boy made it. And it is a complete theater. There is not only a stage, seats, and players, but billboards and pictures in the lobbies, programs to be distributed, the audience coming in at the front entrance. To the sounds of far-off music the boy moves his puppets in rhythmic, dramatic action.

Dantchenko grew up. But for many years he was destined to work and experiment about the outskirts of the theater without ever entering the walls of his destined vocation. In the 80's he was the dramatic and music critic of a leading paper—in Europe it is customary to associate the two arts. Then he began to write short stories, later plays. His first, written when twenty-three years old, in 1881, was called "The Wild Rose," a sentimental comedy which scored a great success.

A half dozen other plays followed, all characterized by one tendency. Dantchenko's problem was posed, but never solved. Tchekhov, who at that time had not turned to writing for the theater, later confessed that he owed much of the inspiration which produced "The Cherry Orchard" to his friend, Dantchenko's plays. In 1890 his first novel came out.

Eight years later, out of a circle of enthusiasts gathered about Stanislavsky and a course Dantchenko was directing at the Moscow Philharmonic School, the Moscow Art Theater was born. From that day on Dantchenko abandoned his other activities completely. He had found his first love, the theater.

"A last word—I do not want your American public to think that I am fighting the established opera houses. The Metropolitan, La Scala—such institutions have their place. They are the bearers of a tradition which they carry on in a quite magnificent fashion.

"The Moscow Musical Studio has a different aesthetic mission. It is music, it is drama, it is ballet, it is color, costume, stage sets and lighting, all in one—above all, it is good theater!"

Thus saying, Vladimir Ivanovitch Nemirovitch-Dantchenko bowed us out with a "Dosvidanya," which is Russian for "Goodbye," and a smile which is international coinage. DORLE JARMEL.

SOKOLOFF PRESENTS GRETRY BALLET AIRS

Hofmann Is Soloist in Sixth Concert by Cleveland Men

By Florence M. Barhyte

CLEVELAND, Dec. 5.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its sixth concert of the season with Josef Hofmann, pianist as soloist, in Masonic Hall on Dec. 3. The program was as follows:

Ballet Suite from "Cephale et Procris,"
Grétry-Mottl
Symphony in D Minor, César Franck
Piano Concerto in D Minor, Rubinstein
Polovtsian Dances from "Prince Igor,"
Borodin

The appearance of Mr. Hofmann as soloist was hailed with enthusiasm. The Rubinstein Concerto was played with the combination of brilliancy and dignity that is characteristic of this artist. His mastery of tone and impeccable technique were disclosed in a performance marked by delicate pianissimi and great heights in austere climaxes.

The program was cleverly arranged. Mr. Sokoloff led the favorite Franck Symphony with a rare fineness of tone and perception of balance. The happy mood of the work was joyously portrayed in a gloriously colored picture.

The Ballet Suite was a most attractive opening number. The three dances were charmingly performed. The Borodin

"Polovtsian" Dances formed a gay rhythmic conclusion to this interesting program.

The Sunday afternoon programs at the Cleveland Museum of Art have become an established arrangement of particular interest. The works of Gabriel Fauré were the subject of the lecture by Arthur W. Quimby at the program given last week. Compositions illustrating his work were performed. Songs by Marguerite Lewin Quimby, with Mr. Quimby at the piano, and a Violin Sonata by Harold Berkley of the Music School Settlement, with Mrs. Berkley at the piano, formed an attractive program. Mr. Quimby gave the usual Sunday organ recital in the Garden Court.

Boy Violinist Gives Recital

Yehudi Menuhin, an extraordinarily talented violinist not quite nine years old, was heard here recently in an informal recital before a number of musicians and critics. The boy was born in New York, and has lived for several years in San Francisco, where he has studied with Louis Persinger. Still using a small-sized violin, he displays very remarkable maturity in technique, tone and interpretation.

S. Hurok Injured in Taxicab Mishap

In a lurch of the taxicab in which he was driving to the concert at the Metropolitan Opera House on Nov. 29, S. Hurok, director of Universal Concerts, Inc., had several fingers cut by a broken pane of glass.

"First Times" Add Zest to Boston's List

BOSTON, Dec. 5.—With a program remarkable for "first times in Boston," the dramatic department of the New England Conservatory gave a dramatic recital in Jordan Hall on Dec. 4 under the direction of Clayton D. Gilbert.

Incidental organ music by Harold Schwab, organist of All Souls Church, Lowell, was a notable feature of the first performance on any stage of "The Black Night," dramatized by Mr. Gilbert from a story of the same name by James Hoffer. The characters were: Apothecary, Bernard Hughes; Apprentice, Sibyl Barber; Child, Alice Bernard; Soldier, Vincent Fiore.

Another piece in which pantomime, spoken dialogue and music were combined was "The Pierrot of the Minute," Ernest Dowson's dramatic fantasy. By special permission of Granville Bantock, the music he wrote for this little play was used for the first time at any performance. Gertrude G. Brailey was the pianist and John Vincent played the flute. The characters of a *Moon Maiden* and *Pierrot* were taken by Muriel MacLachlan and Mortimer Chadbourne.

Likewise of musical moment was the first presentation in this country of "The Intruder," a one-scene ballet, the music of which is by Saint-Saëns. The cast was: Nicco, Ethel Bon; Collette, Naomi Andrews; Companions of Collette, Mary Lawrence, Gwendolyn Bowker, Emily

Bradshaw, Madeline Cudworth, Evelyn Boring, Sue Burgess, Olive Ekstrom, Julia Brown, Eleanor Davis, Florence Fitzgerald, Dora Sanborn and Mary Moser.

A large audience welcomed a revival, by request, of Mr. Gilbert's "Story of the Willow Pattern Plate," a pantomime in the manner of the Chinese theater, with music by Charles P. Scott, which was first performed at the Conservatory in 1914. The performers were Stanley Hassell, Ethel Bon, Mortimer Chadbourne, Evelyn Boring, Louise Black, Richard McIntyre, George Powers, Norman Strauss, Leslie Couillard, Wesley Patterson, Vincent Fiore and Cyrus Thompson.

Two scenes from "Madame Sans-Gêne" were given, with the following taking part: George Powers, Harriet Westphal, Donald Van Wart, Elsa Evans, Norman Strauss, Leslie Couillard, Stanley Hassell, Benjamin Russell and Elsa Evans. W. J. PARKER.

Detroit Symphony Men Form Ensemble

DETROIT, Dec. 5.—The Detroit Symphony Ensemble is a new organization composed of players in the Detroit Symphony, under the leadership of Derrick Van Emmerik. The Ensemble includes Derrick Van Emmerik, oboe; John Wummer, flute; Albert Luconi, clarinet; Josef Mosbach, bassoon, and Alberto Stagliano, horn. Mr. Van Emmerik and his colleagues have found a rich store of literature for study and performance.

MELIUS

Her
Achievements

PRIMA DONNA
COLORATURA-SOPRANO

Paris Grand Opera

*

Monte Carlo Opera

*

Vienna Opera

*

Berlin Opera

*

Budapest Royal Opera

*

Prague Opera

*

Belgrade Royal Opera

*

Wiesbaden Royal Opera

*

Frankfort A/M State Opera

*

Leipzig State Opera

*

Madrid Royal Opera

*

Naples—San Carlos Opera

*

Rome—Costanzi Opera

*

Florence—Communale Opera

*

etc.

*

London Symphony Orchestra
(Sir Henry Wood)

*

Queen's Hall

*

Royal Albert Hall

*

Vienna Philharmonic
Orchestra

(Felix Weingartner)

*

Victor Red Seal Records

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Steinway Piano

AGAIN SENSATION

-AT-

CHICAGO OPERA



Photo by James Harry's Connelly



CHICAGO HERALD AND EXAMINER,
SUNDAY, NOVEMBER 29, 1925.

MME. MELUIS TRIUMPHS IN 'LA TRAVIATA'

Opera Plays to Packed House;
Support Is Sympathetic;
Audience Again Goes Wild

BY GLENN DILLARD GUNN.

EVERY soprano, dramatic, lyric or coloratura, wants to sing the role of Violetta in Verdi's "La Traviata." But the public does not want to hear every soprano. In the minds of the multitude the part exists only for the trills and pyrotechnics of the coloratura.

Wherefore, Mme. Luella Meluis, appearing with the forces of the Civic Opera last night in this role, provided the company with its first sold-out house since the great audience of opening night. The little soprano from Wisconsin, Paris, London, Milan and points east confirmed the impression reported upon the occasion of her debut as Gilda in "Rigoletto." She is the successor of Mme. Galli-Curci; the next queen of florid song. The people have chosen her, and they rule in the great democracy of the theater.

Her voice has more than clear, cold, flawless beauty. It has emotional appeal. It touches the sympathies. By its quality alone it quickens the pulses. When to such golden quality there are added perfect intonation, unsurpassed facility in the execution of all figures, an incomparable trill just now the only one in the company except Ralsas, and she doesn't use her trill. It is easy to see how those who look on opera only as a medium for the display of vocal art find Mme. Meluis fulfills their every ideal.

It is, therefore, entirely futile for a reviewer to assert that the music was intended for a heavier voice; that it is more eloquently presented as to its emotional message by a dramatic soprano who has the facility of the coloratura, or by a great lyric soprano similarly equipped. The public has no reverence for this music. For that matter, neither have I. Verdi wrote it while suffering from what one might call the guitar complex. It has more um-pah accompaniment to the linear mile than any other opera. It serves its purpose as a coloratura vehicle when it brings the multitude to the box office and makes the management happy. They need encouragement.

It must not be thought, however, that Mme. Meluis achieved her comprehensive definition of the Du-mas heroine by voice alone. She acted the role intelligently, being one of the gayest and also one of the most fearful of Camilles. She almost danced through the first act's great aria, which tells, in its rather broad contrasts, the struggle in her heart between worthy and unworthy love. She wept quite convincingly when the stern Germont Sr. banished her from the heaven where she dwelt with the unsmiling Mr. Cortis.

All this the public loved. Yet I hope to hear her in other coloratura roles, about which there can be no debate. I want her to do Lakme and Dinorah for us. I still feel that the composer may have been right about the music of "La Traviata," and that it were better left to the dramatic or the lyric contingent.

Queen of Song!

LUELLA CHILSON of Appleton, Wis., shy and slim, came to Chicago ten years ago to study music. Last night, as Mme. Meluis, she repeated her astounding triumph which filled Europe with her fame.



Little more than twenty-five years ago, a newspaper in Appleton, Wis., recorded the fact that:

Luella Chilson, the tiny three-year-old daughter of Dr. and Mrs. H. W. Chilson, displays a remarkable bent for music. She delights in crawling up on the piano stool and, while striking the keys with her baby fingers, utters the accompanying notes with astonishing fidelity. A brilliant musical career is predicted for her.

That scribe was one of the best predictors in shoe leather. Last night, for the second time within ten days, thousands of hands repeatedly went rapturous of applause crashing to the arches of the Auditorium Theater, and critics and connoisseurs united in acclaiming Luella Chilson, now known as Madame Meluis, the greatest coloratura soprano of the age.

Friends of her childhood and girlhood days still remember "Louie" Chilson in pigtail, when, slim as a reed and shy as a thrush, she first came to Chicago, at fifteen.

Yet, in the brief years since she waved good-bye to the Statue of Liberty, England, France, Germany, Austria, Italy, Czech-Slovakia, Spain, Serbia, Hungary, Monaco, have acclaimed her Queen of Song.

On her first appearance as guest artist with the Chicago Civic Opera Company, as Gilda, in "Rigoletto," she took the audience by storm. Last night, as Violetta in "Traviata," she rose to even greater heights.

CHICAGO SUNDAY TRIBUNE, NOVEMBER 29, 1925.

LUELLA MELUIS WINS NEW FAME WITH "TRAVIATA"

Critic Admits That Opera
Is No Favorite.

BY EDWARD MOORE.

Luella Meluis and Verdi's "Traviata" came into conjunction last night, with happy results to both. Mme. Meluis made a success, a notable one, with her voice of velvet and her irreplicable ability to do difficult things with that voice and make them sound beautiful. At the same time and by virtue of her singing, the faded fineries of the opera took on quite a bit of restoration.

Personally I have long cherished the private opinion that the score of "Traviata" makes a mark about as far north as it is possible for any composer to go; that if Victor Herbert, in his most sterile period, had ever turned out such a dreary desert of music, he would have burst into tears and resolved to lead a better life. But sopranos love to sing the adventures of the heroine who, according to Fanny Brice, may have been a bad woman.

but was good company, and audiences love to hear them.

Not Critic's Favorite Opera.

Anyway, they love the tunes, even if Camille's tuberculosis and its extremely out of date treatment seldom arouse a responsive tear. I still believe, though, that this work is one of the reasons why the tired business man is seldom an opera enthusiast.

However, Mme. Meluis did not write the opera. Her duty was to sing it, and she sang it delightfully, charmingly as one would ever care to hear it done. She was a bit too insistent and too continuous in her registration of tuberculous symptoms, but there is much in the "Traviata" score that calls for nothing but singing, and at such times I made a respectful salutation to her as a Chicago artist who had stepped across the line and joined the big leagues of opera. Antonio Cortis was the Alfred Ger-

CHICAGO EVENING AMERICAN
MONDAY, NOVEMBER 30, 1925.

Meluis Creates Sensation in 'Traviata'

BY HERMAN DEVRIES.

Saturday night "La Traviata" was chosen for Madame Meluis' second appearance at the Auditorium, and the news of her sensationally successful debut as Gilda in "Rigoletto" proved a magnet potent enough to fill the house to its capacity.

In my review of Madame Meluis' debut, after almost a column of praise for the beauty of her voice and its extraordinary technical perfection, concluded by the suggestion that her talents are more particularly suited to the classic coloratura literature. The same observation results from my hearing Madame Meluis as Violetta, although her success on Saturday was almost as great as that of her debut.

There were moments of aesthetic joy for the listener, phrases that remain in the memory for their sheer loveliness of tone and texture (the Andante of the Ah Fors e lui was one of these), but I repeat that her forte must undoubtedly be roles like Lucia, Rosina in the "Barber of Seville" and "Lakme."

The remainder of the cast was unchanged and Maranzoni conducted.

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THIS SEASON

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HERALD-EXAMINER EDITORIAL, NOV. 29, 1925:

of the two important centers of imported opera in America.

But the management has added many new singers to the roster

this season, five of them Americans, of whom three have been successful. The first of these, Luella Meluis, is another Galli-Curci in the vital matter of the public's approval and something far better and greater in the less important matter of artistic worth. To have discovered her is honor enough for the management to live on for some seasons to come.

Doctor Gunn's Tribute to Melius

Glenn Dillard Gunn, one of the Deans of American Music Reviewers, writes an editorial for the Music Section of the Sunday Chicago Herald Examiner each week. On November 30 he wrote the Tribute to Mme. Melius herewith reproduced.

MATZENAUER

Metropolitan Opera's Leading Contralto



Photo © Mishkin, N. Y.

What can be adequately said of the superb Madame Matzenauer? A woman of magnificent physique, compelling and magnetic personality and of a queenly bearing. . . . Then that strong, full, round, smooth, silvery and musical voice! It really is beyond description. . . . —*Fort Fairfield, Me., Review*, October 7, 1925.

Matzenauer Sang Gloriously in Concert

One of the few operatic stars who has the courage to refrain from operatic pieces on the concert stage. It is hard to recall a performance by an opera star when not a single aria from an opera has appeared on the program. Last night she sang gloriously, with admirable poise and an abundance of emotional expression. She was fully as much at ease in the French songs as the German. —*Boston Evening American*, October 23, 1925.

Beyond question one of the great dramatic singers of our day, Mme. Matzenauer is also wholly convincing in recital. . . . Her voice is one of singular richness and expressiveness. —*Warren Storey Smith, Boston Post*, October 23, 1925.

Superb Artistry Shown by Operatic Contralto

Her superb vocal artistry, an attribute she has not always possessed, and her phenomenal voice, which has never been better than it now is, made her singing memorable. Mme. Matzenauer's voice has always been of extraordinary power and range. Last night she seemed a really great artist, with few peers in our day. Last night she caught and rendered the mood of each song, seemed in fact to live it as she sang. . . . The smooth richness and purity of her tone throughout its wide range, the perfect clarity of her enunciation in German, French and English, the musicianly phrasing, the general mastery of every detail of vocal art surprised one who has always admired Mme. Matzenauer. —*Boston Globe*, Oct. 23, 1925.

Mme. Matzenauer's art in singing and her extensive range of expression gave great pleasure. —*Boston Traveler*, Oct. 23, 1925.

FALL TOUR DURING OCTOBER

Maine Festival {
 PORTLAND
 BANGOR
 LEWISTON
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Throughout its wide range, from the sensuously beautiful tones of the high register to the darkening timbres of her lowest contralto, quality was even, well modulated. And so with intonation, with pronunciation, throughout the entire field of her technic, flaws there were not; in excellences she abounded. Especially must one speak of the wonderful repose, the fragrant rich quietness which she infused into or rather drew out of her Brahms; of the alternating ecstasies and sobriety of her Wolff. —*Boston Evening Transcript*, Oct. 23, 1925.

It is not necessary to dwell on the richness and scope of Mme. Matzenauer's voice, nor to marvel at her tricks of shading. All this has been done before. . . . —*Boston Herald*, Oct. 23, 1925.

World's Greatest Contralto

Margaret Matzenauer established fully the claim made for her that she is the greatest contralto in the world today. . . . Her rich and glorious contralto voice ringing full and clear and the intensity of the dramatic theme being greatly enhanced by her just sense of dramatic values. —*Bangor Daily News*, October 5, 1925.

Her voice rich, resonant and colorful, may well be called "a golden voice" —*Sioux City Journal*, Oct. 16, 1925.

. . . . Of this last (Waters of Minnetonka) perhaps it was the feeling of familiarity, coupled with the thrilling satinness of the Matzenauer voice, that made the song so evidently welcome all over the house. . . . It was a new melody when dressed in the rich contralto of Mme. Matzenauer. —*Columbus Citizen*, Oct. 1, 1925.

Nothing new can be said of the interpretive ability and musicianship of so established an artist as Matzenauer. We've learned to expect ultra finish and artistry from her, and last night in a heavy and scholarly program of songs she again proved her vocal worth. The quality was of particular freshness. —*Ohio State Journal*, Oct. 1, 1925.

We do not recall ever hearing the Sapphic Ode of Brahms better sung. There was a perfect flow of tone; a pure and unclouded upper range, a superb command of well sustained phrasing. There was a splendid passion also in the French song *Plainte d'Ariane* of Cocquard. —*Columbus Dispatch*, Oct. 1, 1925.

The popular Metropolitan contralto had a large audience. It is safe to say, the recital was the best one she has yet given here. Her splendid voice was in excellent condition. . . . they were all given with fine adjustment of dynamic gradations, tonal smoothness and tender, or again, impassioned fervor. —*New York Sun*.

Matzenauer seemed to capture the proper combination of objective tone-poem painting and of subjective emotional expression to attain the Debussy mood.

In a group of three Russian songs she was most successful with Gretchaninoff's *Over the Steppe* where the rich poignancy of her low notes added much to the effectiveness of the song.

Arensky's *On Wings of Dream* was done with beautiful phrasing and delicacy of tone. —*New York Post*.

Here, framed only in the perfect setting which Frank La Forge's accompaniments furnish, she sang a program of fifteen songs, and many encores, and proved again that whatever this artist touches she invests with a certain authority and beauty. The program was intensely interesting, ranging from Russia through Austria, Norway, Germany and France to Mexico. Richard Strauss' *Die Nacht-Morgen* was the peak of the afternoon. —*New York Tribune*.

She is to me one of the most delightful artists before the public. There was so much beauty of tone and of sentiment, so much enthusiasm and real musicianship in her recital yesterday. . . . There has been no more enjoyable musical entertainment in New York this season than Matzenauer's recital. —*N. Y. Evening World*.

Matzenauer's voice sounded fresh and full, and her singing gave evident pleasure to a large audience. In the main her program was wisely chosen as regards the range and character of the songs that composed it, and she met easily its demands. One of her early successes of the afternoon was Schubert's *Erlkoenig* which concluded her first group with impressive dramatic effect. —*Pitts Sanborn, New York Telegram*.

Margaret Matzenauer exercised her old-time fascination yesterday afternoon over an audience at Carnegie Hall which asked and received many repetitions and encores. Mme. Matzenauer, who excels in the creation of an artistic atmosphere, cast a spell yesterday upon her listeners. —*New York Times*.

METROPOLITAN OPERA—NOVEMBER, DECEMBER, JANUARY

Followed by CALIFORNIA SPRING TOUR OF TWO MONTHS

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Bringing Chamber Music Back to the Home

THE East, with its older culture and its wealth, has had the tendency to look down a bit on its brother West, read with skeptical eye and heard with skeptical ear the fruits of West-of-the-Mississippi's artistic efforts.

During the last few years the West has been developing rapidly along artistic lines, more specifically, along musical lines. A tired eastern public has been forced to sit up and take notice of more than creditable music organizations that have come out of the West.

Prominent among these is the Chamber Music Society of San Francisco, now on its second trip to the East, repeating the splendid impression it made two years ago at Mrs. Coolidge's Festival in the Berkshires. For its musicianship, its freshness, its general excellence, unlimited credit is due to Elias Hecht, founder and flutist of the society.

In speaking of chamber music, Mr. Hecht says:

"There are two distinct classes of people interested in chamber music: The amateurs, or devotees—and the professional, or public performers. The first group is made up of people who, for the sheer love of playing, get together and read and play chamber music compositions. They have no thought of public appearances, no idea of any financial gain, but play rather for their own enjoyment. They have usually, though, the desire for greater knowledge, to be

able to appreciate professional artists when they hear them. Unfortunately this first class is not prevalent enough in the United States. In England and in Europe, every musical household has its own chamber music group who play just because they love it.

"The second group class is made up of those who really aim to be a concert giving organization of the first rank. The first essential for such a group is, of course, material. The artists must all be on a par. There must be no lack of musical respect for any of them. They must be technically proficient and they must be able to understand the works they play.

The Ensemble Spirit

"Most of all they must have, in addition to their experience, temperament and ability, the true ensemble spirit. And the true ensemble spirit is absolute idealism. There must be no thought of financial end for, the other things being there, that is bound to take care of itself eventually. The great American tendency to rush has crept into chamber music, as into all things else American, and there is no place for it there. First class ensembles cannot be made over night. Long years of study and rehearsal are as essential to an ensemble as they are to a virtuoso."

Mr. Hecht went on to say that great artists who are brought together rarely make a good ensemble.

"They haven't enough time to devote to it. And there are too many bosses.

Mrs. Elbert F. Horton. A vocal quartet, comprising Mrs. W. C. Waldbillig, Mrs. Floyd E. Mallette, Mrs. Horatio S. Bellows and Mrs. Burt R. Rickard was heard, and the following were soloists: Jeanette Vanderheyden, Mrs. Nelson Fowler and K. Winifred Boyce, pianists, Mrs. Frederick B. Stevens, violinist, and Mrs. George J. Perkins and Mrs. John J. Carey, sopranos. The accompanists were Mrs. Ralph G. Winslow and Mrs. Herbert E. Robinson. W. A. HOFFMAN.

SAN JOSE PROGRAMS

Study Club Hears Talk on MacDowell—Resident Artists Give Lists

SAN JOSE, CAL., Dec. 5.—The San Jose Music Study Club heard an interesting paper on the "Predecessors of MacDowell" by Elizabeth Aten Pugh at a recent meeting in Sherman and Clay's recital hall. Paine, Chadwick and Foote were the composers mentioned. Musical illustrations were given by Helen Hepburn, soprano, and Olivette Mitsch-Nichols, contralto, with Evelyn Tantau at the piano. The club completed arrangements for a Christmas cantata, and for a series of educational programs by Frank Moss, pianist.

Ruth Deming, soprano, and Myrtle Shafer, organist, gave an enjoyable program in the First Methodist Church for the Woman's Club and guests.

A new musical comedy by Beas Richards was produced under the composer's direction by students at the San Jose High School. It is one of a long list of works written and produced by this composer, some of which have been done with her husband, Don Richards, as collaborator.

Juanita Tennyson, soprano, of this city, is touring as assisting artist with Eleanor Shaw, pianist, in costume recitals, throughout the State.

MARJORY M. FISHER.

Trenton Organizes Cantorum Society

TRENTON, N. J., Dec. 5.—Organization of the Trenton Cantorum, a mixed chorus composed of local musicians, has given to this city another musical group. The new society will undertake the study of choral music and will appear in public recitals during the season. Lendrum Lee is president; C. K. Holloway, vice-president; Fred Grazer, secretary; Katherine Woolke, financial secretary, and Mrs. Walter Nasmyth, treasurer.

FRANK L. GARDINER.

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Elias Hecht, Founder and Flutist of the San Francisco Chamber Music Society

The individual interpretations are too strong to be properly welded.

"I am very much against people of means devoting their funds to forming ensembles for individual occasions, or built around individual virtuosity. More good would be accomplished if they would devote their funds to recognized ensembles. I regard occasional ensembles as a waste of the patron's money.

"Appreciation of chamber music in the United States has been, until recently, retarded by too-close adherence to the classical school. The tendency has been in the past to regard chamber music as the cerebral rather than the emotional utterances of composers. As a result we have had bored audiences, and enthusiasm for chamber music is lacking. Now we are getting away from that idea. True emotional values are being stressed and there have been rapid strides in the growth of chamber

music audiences and chamber music enthusiasm.

Seeks More Color

"String Quartets give chamber music in its purest form and the greatest compositions are written for them. But personally," said Mr. Hecht, "I favor a change of color in one of the three numbers on a program. The introduction of some other instrumental color, in as pure a form as possible—for example, a quintet or a sextet with a clarinet or a flute, or even a piano (although a piano detracts a bit from the purity owing to the tempered scale)—adds to the enjoyment.

"Thus two really great string quartets on a program built in this way can be better appreciated because of the change of color of the middle number. When there are three string quartets on the program the audience is bound to be rather unresponsive for the third number."

Mr. Hecht does not believe in devoting entire concerts to wind ensembles.

"The tone color is too monotonous," he says, "and too whangy. One number occasionally is enough for me and I believe that it is for most musical audiences."

The Chamber Music Society of San Francisco is making a complete tour of the United States, and has seventy-five engagements booked in the principal cities, including New York, Washington, Baltimore, Philadelphia, Boston, Rochester, Cincinnati, Milwaukee, Detroit, New Haven, Newport. The members will work their way west, through New Mexico, Arizona, California, Oregon, Washington, British Columbia and end their season at the Ojai Valley Festival to be given this year by Mrs. F. S. Coolidge in California. There, besides their regular program, they will play with another quartet the Enesco Octet, headed by Enesco himself.

Mr. Hecht's society plays many numbers written especially for his combination of flute and string quartet. This year he is featuring Mrs. Beach's Quintet and a new quintet by Brescia. He is giving, too, new string quartets by American composers. His personnel is all-American and he has great confidence in the future of American composition.

E. A.

COAST SINGER SCORES

Lina Palughi of San Francisco Will Soon Leave for Europe

SAN FRANCISCO, Dec. 5.—Lina Palughi, eighteen years old, a coloratura soprano of exceptional gifts, sang to a capacity audience in the Scottish Rite Hall recently.

Miss Palughi sings with an ease and fluency that is rare. Her program was exacting. In "Ah fors'è lui" from "Traviata," and "Nel cor piu' non mi sento" from "La Bella Molinara," Miss Palughi's facility was astonishing, and she invested these songs with musical and emotional meaning. "Vedrai carino" from "Don Giovanni" was sung with charm. Miss Palughi's one outstanding weakness is faulty enunciation.

M. M. I. Myers was her competent accompanist. He added to the evening's pleasure with several piano solos, including his own arrangement of the "Trennungs Marsch" from Raff's "Leonore" Symphony.

Miss Palughi was presented by Domenico Brescia, who has been her teacher for three years. She will go to Italy early in 1926 to study opera.

Another young San Franciscan who has given a farewell recital is Marcus Gordon, a pupil of Ada Clement, who last year won a scholarship with Josef Lhevinne at the Master School of Musical Arts of California. Mr. Gordon will go to New York immediately after the completion of his high school course.

MARJORY M. FISHER.

St. John Women Form Music Club

ST. JOHN, N. B., Dec. 5.—At a largely attended meeting of women of this city who are interested in music, the St. John Ladies' Morning Musical Club was organized, with Mrs. F. J. Hodgson as president. The intention is to meet one morning every week for a time, and later to hold at least one weekly meeting at night also, to accommodate those who cannot attend the morning gatherings. The aim of the club is to develop the community spirit in instrumental and vocal music. Concerts will be held at intervals and will be open to the public. W. McNULTY.

Native Music Studied by Albany Club

ALBANY, Dec. 5.—"Three Centuries of American Music" was the theme of the program given by the Monday Musical Club recently in the Historical Society Auditorium. A paper was read by

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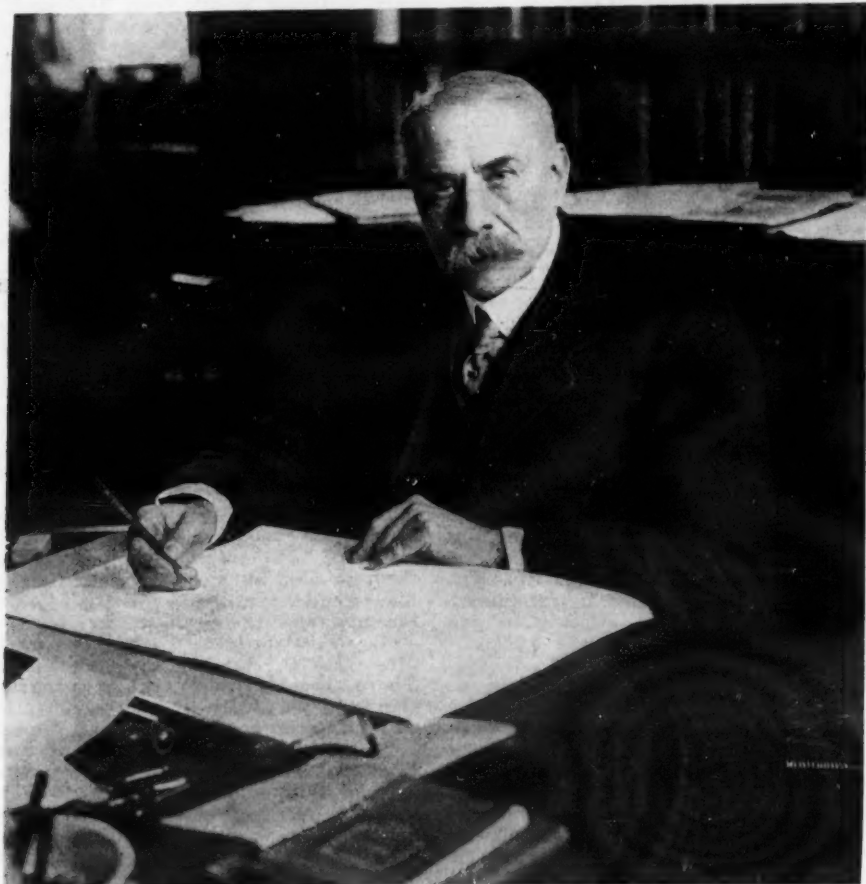
AEOLIAN HALL RECITAL, Saturday, December 19, At 3 P. M.

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SURVEY OF EUROPEAN ACTIVITIES

Gold Medal of Royal Philharmonic Society Bestowed on Sir Edward Elgar



Sir Edward Elgar, Whose Position as the Dean of English Composers Was Recognized with the Gold Medal of the Royal Philharmonic Society, London

LONDON, Nov. 21.—The Royal Philharmonic Society took the occasion of its second concert of the season, on Nov. 19, in Queen's Hall, to bestow upon Sir Edward Elgar, leading British composer, the gold medal of the society. Sir Edward himself conducted a program devoted exclusively to his works. Sir Henry Wood presented the medal on behalf of the society.

The program was quite representative of Sir Edward's works. It began with his well-known transcription of Bach's Fantasia and Fugue. The "Enigma" Variations had been chosen to illustrate his earlier manner and the 'Cello Concerto and "Falstaff" to show his later development. The 'Cello Concerto, noble and dignified, had for its soloist Beatrice Harrison, who played intelligently and with exquisite tenderness. The brilliant, colorful "Falstaff," all-too-rarely heard, was the high spot of the program. After the presentation of the medal the concert was ended with the effective "In the South" Overture.

Sir Edward is the thirty-sixth person to be awarded the highly prized gold medal in the 114 years of the Royal Philharmonic Society's existence. He has been widely honored. For his setting for Cardinal Newman's poem, "The Dream of Gerontius," given at the Birmingham Festival of 1900, he was knighted. In 1911 the Order of Merit was conferred upon him and in May, 1924, he was appointed Master of the King's Music.

Two Orchestral Concerts

The third program of the London Symphony series was given Nov. 23, under the leadership of Bruno Walter. It opened with Schubert's Symphony in C, rarely heard on account of its length. Mr. Walter gave it an excellent reading, patiently let it run its leisurely course, made no effort to find a climax that does not exist, but found a fresh beauty in each repetition of the simple melodies. Pablo Casals was soloist in Schumann's 'Cello Concerto in A Minor, overcame admirably the stupendous technical difficulties and was wholly articulate in his interpretation of the mood. The concert ended with Strauss' "Till Eulenspiegel."

The concert given Nov. 21 by the Queen's Hall Orchestra and Sir Henry Wood had on its program Haydn's Fourth Symphony and Mendelssohn's "Italian." Mme. Suggia was the soloist in the Dvorak B Minor 'Cello Concerto. She played with splendid tone and the most delicate phrasing. The last number was the Prelude and Liebestod from "Tristan."

German's "Tom Jones"

Edward German's comic opera, "Tom Jones," translated into concert form, was given in Queen's Hall, Nov. 14, by the Ealing Philharmonic Society. M. German himself conducted, energetically and with great precision. The soloists were May Busby, Bessie Kerr, Peter Dawson and Frank Phillips. The New Queen's Hall Orchestra played the accompaniments cheerfully and vigorously. The Ealing singers proved themselves exceedingly capable.

Kreisler and Casals

Prominent among the recitalists of the week were Fritz Kreisler and Pablo Casals. Mr. Kreisler played in Albert Hall, Nov. 15, to the usual sold-out house. He played Corelli's "La Folia," Schubert's Rondo in D Minor and Lalo's "Spanish" Symphony, and concluded his program with a group of short pieces.

Mr. Casals played Nov. 17 for the Music Society at St. John's Institute. He played with masterly control and marvelous conception a program which included Brahms' 'Cello Sonata in E Minor, the Bach Suite in C and the Faure Sonata in D Minor. Kathleen Long did good work at the piano in the two sonatas.

Schnitzer, Cortot, Thibaud

Germaine Schnitzer ended her survey of romantic piano music at Wigmore Hall with a Chopin program, Nov. 13, and a Liszt program, Nov. 14. In her Chopin program she relied more upon contrasts and sharp transitions than upon subtle phrasing. She played these two programs, as she has the entire series, with splendid technic and accuracy and clarity.

Alfred Cortot, pianist, gave a recital Nov. 14 in Wigmore Hall, played superlatively well an unusual program that opened with a Vivaldi String Concerto

Dead Queen Honored in London Concert Halls

LONDON, Nov. 28.—Alexandra Caroline Marie Charlotte Louise Julie, daughter of a Danish king, came sixty-two years ago to England to marry the Prince of Wales. She won the hearts of the British people with her youth, her charm and her beauty. Through her long régime as Princess of Wales, as Queen of England and as Queen Mother she was known always for her tact and for her charity. Last week, her body lying in Sandringham Church, the London Symphony, under the leadership of Bruno Walter, paid honor to her memory by opening its program with Chopin's Funeral March. The Queen's Hall Orchestra, under the leadership of Sir Henry Wood, prefaced its concert with a similar tribute.

transcribed for piano. Also on the program were works of Liszt, Schumann, Ravel and Debussy.

At the Palladium, Nov. 15, Mr. Cortot gave a concert in collaboration with Jacques Thibaud, violinist. On their program were the Kreutzer Sonata, Schumann's "Carnaval," and a Bach Prelude. The Music Society Quartet assisted in Chausson's Concerto in D. Mr. Cortot and Mr. Thibaud, with Mr. Casals, played as a trio at the Palladium, Nov. 22, and revealed a consummate artistry to a capacity house.

Pembaur, Friedman, et al

Josef Pembaur, pianist, gave a recital Nov. 17 in Aeolian Hall. He took a program made up of Beethoven, Schumann, Chopin, Ravel and Cyril Scott, and stamped it heavily with his own personality. His interpretations, objected to by many who had their own notions of how such things should be done, were undeniably vital.

Ignaz Friedman, pianist, played in vigorous mood Nov. 15 at Queen's Hall, a program devoted to Schumann, Chopin and Brahms. Joseph Szigeti, violinist, played Nov. 18 a program of Mozart, Debussy, Bach and Prokofieff.

At Gerald Cooper's second concert he introduced to London the "Pro Arte" Quartet from Brussels, which was instantly proclaimed as a string quartet of the first order. They played skillfully and with splendid tone works by Mozart, Béla, Bartók and Debussy.

The Lener Quartet finished the pre-Beethoven period in its survey of chamber music from Purcell to Beethoven and devoted a program on Nov. 14 to Mozart. On Nov. 18 these artists played representative works from Beethoven's early period, on Nov. 21 undertook the posthumous works. Throughout the series they showed themselves absolute masters of ensemble technic and interpretation.

Other recent concerts have been given by William Murdock, Nov. 21; Charles Jacot, tenor, Nov. 20; John Pauer, pianist, Nov. 21; Elsie Owen, violinist, assisted by Sir Henry Wood and his orchestra, Nov. 16; Stefan Askenase, pianist, Nov. 19 and Nov. 20; Kenneth Ellis, Nov. 18; Frederic Lamond, pianist, Nov. 18; May Congreve, soprano, Nov. 13; Marcel Dupré, organist, Nov. 13; the Chenil Chamber Orchestra, Nov. 12, and the Kutcher Quartet (third concert), Nov. 18.

Scarlatti's "Good-Humored Ladies" has been added to the repertoire of the Dagileff Ballet, thus making nine ballets to be given in rotation each week. The new conductor, M. Desormière, is getting splendid results, giving smoothness and precision to the music.

Warsaw Philharmonic on Coöperative Basis

WARSAW, Nov. 20.—The Warsaw Philharmonic Orchestra is proceeding this season on a coöperative basis, the subsidy which it has enjoyed for some time having been discontinued.

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Huberman Adopts Political Career



Bronislaw Huberman, Violinist, Who Has Abandoned Most of His Musical Activities to Work for "the Fraternal Union of the European States"

VIENNA, Nov. 22.—Bronislaw Huberman, the violinist, as did his Polish compatriot, Paderewski, a few years ago, has turned his attention from music to politics. But his activities, unlike the pianist's, are not bound by nationalism. Out of the experiences of his many years in the United States and his admiration of American institutions, Huberman dreams of a similar union between the various countries of Europe, a materialization of Count Coudenhove's ideal of a Pan-Europe.

In a series of articles in the *Neue Freie Presse* Huberman details his impressions of America, draws comparisons not to the credit of the Continent, and comes to the conclusion that only by the establishment of a United States of Europe can either another war or Bolshevism be averted. For him Pan-Europe implies pacifism—"no boundaries—no wars," increased production, greater general prosperity, a higher standard of living, and the transformation of wage competition from a destructive-political into a constructive-economic force.

While in London recently the violinist received an invitation from Masaryk, President of Czecho-Slovakia, to discuss their mutual Pan-European ideal. He proceeded to Prague where, in the course of conversation with Masaryk, the latter mentioned that, when only nine years of age he had come to the conclusion that war was a characteristic symptom of barbarism and man's stupidity. Whereupon Huberman remarked that he had discovered there were not only musical prodigies, but also political ones! In Vienna, Huberman also met Ramsay MacDonald, who invited him to come to London to speak before the Labor Party.

Despite his political activities, Huberman still gives some time to his music. His two concerts in Vienna were completely sold-out, rare occurrence in these days of artistic depression.

But his "fondest hope," he says, "is the fraternal union of the European States." ADDIE FUNK.

Russian Folk-Songs Revived

MOSCOW, Nov. 20.—Folk-songs of the various nationalities of the Soviet Republic are being revived and published. Alexander Zatayevitch is issuing "One Thousand Songs of the Kirghiz People." This is said to be the first time the songs of these five or six million nomadic people, who roam over a great territory in Siberia, Mongolia, Turkestan and European Russia, have been recorded. The Kirghiz are a folk of the Mongolo-Tartar family and are a purely Asiatic race.



SURVEY OF EUROPEAN ACTIVITIES

International List on Rome Schedule

ROME, Nov. 24.—The concert season in Rome, which opens this month and continues until the end of April, promises well. As usual, interest is concentrated in orchestral and choral programs at the Augusteum and the chamber music at the Accademia di Santa Cecilia and the Filarmonica Romana.

Bernardino Molinari will continue to conduct at the Augusteum, but in the course of the season Victor de Sabata, Vittorio Gui and Rhené-Baton, will also be re-welcomed, while for the first time Rome will hear interpretations under Alexander Gretchaninoff of Moscow, Fritz Busch of Dresden, Georg Schumann of the Singakademie of Berlin, and Pietro Coppola.

Of the big range of instrumentalists, perhaps the return of Eugène Ysaë after many years' absence, and the first appearance in Rome of Serge Prokofiev, as representative of the modern Russian school, are the most eagerly anticipated. Other soloists promised are Maria Barrientos, Arthur Rubinstein and Leopold Godowsky. Among the orchestral novelties thus far announced are Renzo Bossi's "Pinocchio," Pick-Mangiagalli's "Sortilegi," Santa Liquido's "Grotta di Capri," Ludovico Rocca's "La Cella Azzurra," Castelnuovo-Tedesco's "Italian" Concerto, de Sabata's "Gethsemane" and Respighi's "Belfagor" Overture.

At the Santa Cecilia the Capet, the Poltronieri, and the Rosé quartets, and the Belgian Court and Paris trios stand out among the names of the season's programs. The classic and the modern are judiciously mixed at the Filarmonica with, as is intended, educative aims of an advanced sort. If the lyrical theater here shows the same enthusiasm now prevalent in the concert hall, Rome may look forward with optimism to reclaiming her lost position as the musical capital of a musical nation.

Gloucester Cathedral to Give 300th Recital

LONDON, Nov. 28.—Forty years ago, on the initiative of Dr. Henry Montagu Butler, then Dean of Gloucester, in co-operation with the Rev. B. K. Foster, precentor, free recitals were arranged for Gloucester Cathedral. On Dec. 9 will be celebrated the 300th of these recitals. A special program has been arranged by Dr. A. Herbert Brewer, organist. It will include, in addition to four organ solos by Dr. Brewer, two motets sung this year at the Three Choirs Festival, to be given by the Gloucester Festival Chorus. W. H. Reed, leader of the London Symphony, will play two violin solos. Blodwen Caerleon will sing. The entire program will be broadcast.

Two Athens Conservatories Consolidate

ATHENS, Nov. 15.—The Greek capital is at the opening of a season that will be a landmark in the musical history of the country. Athens possesses two conservatories that have hitherto, each in an incomplete way, attempted to cater to the musical public. These have now abandoned this unsatisfactory rivalry and pooled resources. The result is that their united orchestras, under the name of "La Société des Concerts," will give an interesting season of concerts. Richard Strauss will conduct a concert devoted to his own and Wagner's works. Among the soloists are Alfred Cortot, José Iturbi, Mme. Kiurina and A. Serato.

Turin Season Opens

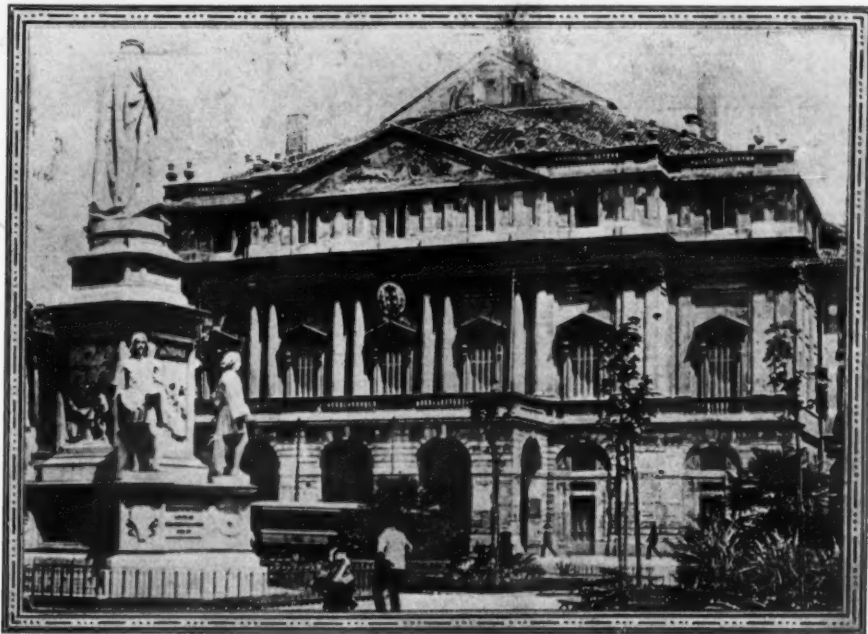
TURIN, Nov. 25.—Today the Teatro di Torino inaugurates its lyric season for the winter 1925-26. Among the operas given will be Rossini's "L'Italiana in Algeri," Strauss' "Ariadne auf Naxos" (first Italian performance), Glück's "Alceste," and Ravel's "L'Heure Espagnole" (first Italian performance). Vittorio Gui is the director.

Verdi's "Ballo in Maschera" Witnessed by Brilliant Audience at La Scala Opening

MILAN, Nov. 15.—The 1925-26 season at La Scala opened last night under the baton of Arturo Toscanini with Verdi's "Ballo in Maschera," first given within the walls of this historic opera house on Jan. 6, 1862. However, the old-fashioned choice of opera was immaterial, for the audience which had fought and begged for the privilege of

Luigi Ferrari-Trecate on the libretto of Fausto Salvadori. New to Italy will be Stravinsky's "Rossignol," Ravel's "L'Enfant et les Sortilèges," Debussy and d'Annunzio's "Martyrdom of St. Sebastien," and Moussorgsky's "Khovantchina."

Additions to La Scala's repertoire of the season are "Faust," "Ballo in



La Scala, Milan's Historic Opera House Which Opened Its Season on Nov. 14 with the "Masked Ball" Directed by Arturo Toscanini

being present at the annual ultra-fashionable opening was content to observe the gala display of celebrity and society present and to applaud the familiar "Saper Vorreste" and "Eri Tu" arias and their beloved Maestro with tumultuous enthusiasm.

The cast included the following principals: Marie Carenì as Amelia, Fanny Anitua as Ulrica, the Negro astrologess, Inez Maria Ferreris as the Page, Aureliano Pertile as Richard, Count of Warwick, Carlo Galeffi as Reinhart. There was a new mise-en-scène by Marchioro.

The season at La Scala will continue uninterruptedly until May 15. During that time the world premières of two operas will take place—Puccini's posthumous "Turandot," and "La Bella ed il Mostro—Beauty and the Beast" by

Maschera," Freischütz," "Madama Butterfly," "L'Amore dei Tre Re," "Siegfried," "Götterdämmerung" and "Petrushka." Other operas heard in previous season which will be given again are: "Aida," "Trovatore," "Traviata," "Falstaff," "Rigoletto," "Rheingold," "Walküre," "Tristan and Isolde," "Meistersinger," "Hansel and Gretel," Puccini's "Manon Lescaut," "Bohème," "Gianni Schicchi," "Iris," "Andrea Chenier," "Nerone," "Cena delle Beffe," "Cavalleri di Ekebu," "Carmen," "I Quattro Rusteghi," "Orfeo e Euridice," "Pelléas et Mélisande," "Debora e Jael," "Louise," and the "Barber of Seville."

The musical directors, besides Toscanini, are Ettore Panizza and Gabriele Santini.

Romance in British National Opera Company

LONDON, Nov. 28.—The engagement has been announced of May Blyth and Aylmer Buesst, both members of the British National Opera Company, the latter one of the principal conductors since its foundation. Both Miss Blyth and Mr. Buesst are natives of Australia.

Memorial Window for Thomas Tallis

LONDON, Nov. 28.—A stained glass window has been installed in the parish church of St. Alfege, Greenwich, as a memorial to Thomas Tallis, known as the "father of English church music." Tallis was buried in St. Alfege Church in 1585. E. S. Roper unveiled the window at the service, music for which was selected from the works of Tallis.

Funds Contributed toward Scottish Music Academy

GLASGOW, Nov. 21.—In connection with the movement to found a Scottish National Academy of Music, Sir Daniel Stevenson has offered to contribute 30,000 pounds toward the necessary capital fund of 100,000 pounds. Sir Daniel's gift has inspired the committee with confidence. They hope eventually to effect a union of the University of Glasgow and the Scottish Academy of Music.

Work Interrupted on St. Paul's Organ

LONDON, Nov. 21.—Owing to the wages dispute in the pipe-organ build-

ing industry, work on the great organ in St. Paul's Cathedral has been interrupted. A scheme for the rebuilding of the organ had just been approved when the organ builders went on strike. Now it is still unassembled, the parts scattered around the floor in and around the choir.

Novelties by Birmingham Orchestra

BIRMINGHAM, Nov. 21.—The Birmingham Municipal Orchestra will give eight Sunday programs this season, on which classical, Romantic and modern music will be evenly distributed. Among the newer works to be given are Vaughan Williams' "London" Symphony, Delius' Violin Concerto, and a new symphony by Granville Bantock. Among the soloists engaged are Paul Beard, Harold Samuel, Leff Pouishnoff, Beatrice Harrison and Adila Fachiri. Dr. Adrian Boult will conduct.

Prague Hears Fibich Cycle

PRAGUE, Nov. 15.—A Fibich cycle of six evenings was given at the National Theater. Among the works heard were the Bohemian composer's dramatic trilogy "Hippodamia," the lyric trilogy "Sturm," "Hedy" and "Sarka." Ostrcil conducted. The Philharmonic Orchestra played Fibich's Third Symphony and Foerster's Fourth Symphony.

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Moscow Has Four Symphonic Series

MOSCOW, Nov. 15.—This year Moscow is offered symphonic music by four organizations: "Rosfil," the "Orchestra without a Conductor," the "Orchestra of the Theater of the Revolution" and the "Association for Modern Music." Felix Weingartner, Otto Klemperer, Erich Kleiber, Pierre Monteux and Bernardo Molinari are engaged by the Rosfil to lead its concerts at Moscow and those of the Philharmonic at Leningrad. Egon Petri, Moriz Rosenthal, Joseph Szigeti, Vasa Prihoda and Montesano will be soloists in these series.

The Orchestra without a Conductor has announced for its programs several new works of Stravinsky, Prokofiev, Miaskovsky and Honegger. The Orchestra of the Theater of the Revolution will give twenty popular symphonic concerts. The conductors are Messrs. Saradjev, Popof and Scheidler.

The Association for Modern Music promises seven symphonic concerts at which the Eighth Symphony of Miaskovsky and a Concerto for flute and violin by Alexander Tcherepnin will be heard for the first time. Other composers whose works will be presented in the course of the season by the society are Kastalsky, Knipper, Krijanovsky, Abramsky, Steinberg, Shebaline, Shirinsk, Gamburg, Oborine, Melkihe, Kriukow, Krein, Goedicke, Schenchine, Gnesine, Polovinkine, Honegger, Krenek, Ravel, Casella and Bartók.

Chamber music concerts are being organized by the "Association for Modern Music," by the Conservatory, and by Rosfil. At Leningrad a similar series will be given by the Institute for the History of Music.

Lehar Conducts "Paganini" Opening in Milan

MILAN, Nov. 25.—Barely a few days after it had been presented in Vienna for the first time anywhere in the world, Franz Lehar's latest operetta, "Paganini," was produced at the Teatro dal Verme here and scored a huge success. The composer himself conducted.

Symphony of Frederick the Great Has Première

LEIPZIG, Nov. 15.—At the first Philharmonic concert this season under the baton of Professor Laber the Third Symphony of King Frederick the Great was given its initial hearing.

Japan Influenced by Best of Occidental Music

IN music Japan has been most fortunate in her choice of foreign examples, this being due mainly to the influence of a number of wise and conservative teachers, most of them Germans, who succeeded in leading their pupils along the best paths, writes the Far Eastern correspondent of the New York Evening Post. Japan until very recent years was blessed with a purity and conservatism in musical taste which western countries might have envied, and even the popular tunes whistled by students and errand boys and hummed by the masses were such things as airs from "Rigoletto," the Dvorak "Humoresque," to name the most popular ones, and other things of similar caliber. Vendors of phonograph records state that until recently they sold almost exclusively classic and near-classic music, and only the craze for dancing which has swept over the urban populations during the last half-dozen years has brought into some favor the cacophonous clatter of jazz.

Popular Operatic Works Fill Week at Metropolitan

"Trovatore" Only Work Added in Répertoire of Week—Carmela Ponselle Achieves Successful Début as "Amneris"—Peralta Acclaimed in "Trovatore" Substituting for Rosa Ponselle—Chaliapin Heard in "Boris" and "Mefistofele"—Large Audiences Flock to Repetitions of Works Already Given This Season



CARMELA PONSELLE, sister of Rosa, made her first operatic appearance at the Metropolitan at the Saturday matinée as *Amneris* in "Aida," creating an excellent impression. A benefit "Tosca" with Maria Jeritza in the title rôle drew a large audience, and a popular Saturday night "Trovatore," the first of the season, enlisted the services of Jeanne Gordon and Frances Peralta, the latter a last-minute substitution for Rosa Ponselle, covering herself with honors. Repetitions of "Lohengrin," "The Barber of Bagdad," "L'Heure Espagnole," also were heard by large audiences.

"Elsa of Brabant"

Wagner's early and somewhat Italianate opera might well have carried as its title the name of the heroine rather than that of the swan-ferried knight in its performance at the Metropolitan Monday evening, the second of the season, for it undoubtedly was *Elsa's* evening. The reason for this, of course, was that Maria Jeritza had returned to the part of the distressed princess of Brabant and quite outshone even the glittering armor of her Grail-sent champion, by the incandescence of her personality. Vocally, too, she was the most satisfying member of the cast, though this is not to deny that she attacked some high tones in a manner more strenuous than was readily associable with *Elsa's* dove-like nature.

Curt Taucher labored manfully as *Lohengrin*, but was more resplendent of costume than of singing tone. Clarence Whitehill acted with his usual distinction as *Tetramund* but was also somewhat oppressed of voice. The always imposing *Ortud* of Margarete Matzenauer had qualities that placed it close to Mme. Jeritza's *Elsa* in dramatic and vocal effectiveness. Paul Bender's *King Henry* was sufficiently regal of bearing, and there was a new *Herald* in Lawrence Tibbett, whose proclamations, if not as thunderous in volume as some that can be recalled, had a finely resonant tone. Artur Bodanzky conducted a performance that boasted undoubted merits, if not all that could be desired in vocal quality, and one that was appreciatively received. O. T.

Second "Boris Godunoff"

Feodor Chaliapin, impersonating *Boris Godunoff*, attracted a crowded auditory to the season's second performance of Moussorgsky's music-drama on Dec. 2. The great singing actor has so identified himself with this rôle that there are many who feel that this opera without Chaliapin is like "Hamlet" without the Prince of Denmark. The vitality of his reading implants such a profound impression that his moments on the stage are apt to dominate other recollections of the score.

Powerfully dramatic as his presence was on this occasion, there are other memories that linger. One is haunted by the beauty of the music in the wintry forest scene, so deeply imbued with racial characteristics; by the spirited polonaise and the lyric loveliness of the duet in the garden scene, and by the simplicity of the folk-music in the scene where the im-

perial children are at play. The cast also included Edward Johnston as *Dimitri* and Jeanne Gordon as *Marina*. The remaining rôles were taken by Raymond Delaunoy, Grace Anthony, Kathleen Howard, Henrietta Wakefield and Messrs. Bada, Tibbett, Mardones, Ananian, Altglass, Paltrinieri, Gustafson, Gabor and Reschiglian. Gennaro Papi conducted. B. L. D.

Another Hour (Spanish Time)

Between the shaving of a head in golden Bagdad and the obliging of a lady in romantic Toledo (Spain, not Ohio) sitters and standees had a merry time

of it at the Metropolitan Thursday night. That more than the usual number of persons left the house before "The Spanish Hour" had ticked off its 59 minutes probably was not to be attributed to anything that went on in the clockmaker's shop, but to the inexorable nature of suburban timetables. At any rate, the muleteer had his turn, and the evening ended, as at the earlier performances of Ravel's musical pasquinade, with a quintet of general celebration. Lucrezia Bori, Lawrence Tibbett, Ralph Errolle, Adamo Didur and Angelo Bada were again a straight flush in the hand of the master of the game.

"Der Barbier von Bagdad" went his loquacious way in the capital of Haroun-al-Raschid, using the best Arabic of Leipzig and Berlin. Elisabeth Rethberg was the much sung-about *Margiana*, who could also sing tunefully and well, of her own right, and Mr. Bender and Mr. Laubenthal reappeared as shaver and shavee. Others who helped to make the bill a double one were Ina Bourskaya, George Meader and Gustav Schützendorf. The conductors were, as heretofore, Messrs. Bodanzky and Hasselmans. O. T.

[Continued on page 41]

"Her voice is rich, heavy and pliable."



Photo by Moffett

"Her knowledge of style was indisputably correct."

New York
Recital

Aeolian
Hall
Nov. 29th

MARIE MORRISEY

Contralto's Fine Program

Mme. Morrissey presented a well selected program, which she sang with considerable dramatic effect. There were Italian songs from the sixteenth century to the nineteenth, among them a Peri and a Paisiello. These numbers, written with due regard to the requirements of the voice, were among the best offerings of the afternoon. A fine group in the German language gave the singer an emotional outlet. French modern composers were represented by Thene-Baton, sad but tuneful; Moret, who successfully imitated an eighteenth century pastoral; Duparc, with a remarkable descriptive tone picture, and Saint Saens, as modern as any of the foregoing. The modern Americans included Hageman's "Christ Went Up Into the Hills," Hadley's "My True Love," and Carpenter's Serenade.

Mme. Morrissey was encored after every group. *New York Times.*

Marie Morrissey, possessor of an eye filling stage presence, gave a song recital in Aeolian Hall yesterday afternoon. Her voice, a contralto, is pleasing, and her diction was excellent. Richard Hageman accompanied and one of his songs, "Christ Went Up Into the Hills," was an interesting feature of the program. *Morning World.*

Miss Morrissey offered a program of much taste in selection, composed of old Italian airs, German Lieder, French songs and an American group, including Hageman's "Christ Went Up Into the Hills." Her delivery seemed to afford pleasure. Her knowledge of certain matters of style, especially in the old airs, was indisputably correct. She showed much taste and phrased well. An encore given after the German group—the charming light song to a Chopin waltz—her delivery had altogether much charm of mood. *Mr. Henderson, New York Sun.*

Marie Morrissey, contralto from Chicago, brought to the platform an atmosphere of friendliness, which was extremely pleasing. She succeeded in presenting each number as if she found within its lines the greatest personal gratification, an attitude which promptly became contagious. Her voice is rich, heavy and pliable. A large audience applauded her in a program ranging from the earliest Italian, through German lieder and French chansons, to a group of modern songs in English, among which was "Christ Went Up Into the Hills," of Richard Hageman, the accompanist. There was much enthusiasm. *New York Herald Tribune.*

MANAGEMENT LOUDON CHARLTON

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BRUNSWICK RECORDS

PITTSBURGH GREETSS CELEBRATED VISITORS

Onegin and McCormack Are
Applauded in Recitals—
Apollo Chorus Sings

By William E. Benswanger

PITTSBURGH, Dec. 5.—Among recent artist visitors of note was Sigrid Onegin, who gave a recital in Carnegie Music Hall on Nov. 26. This artist interpreted all things beautifully and with understanding. From classic songs to the most modern she was successful and carried her audience with her. A new and able accompanist, was Franz Dorfmueller. The concert was given under the management of Edith Taylor Thomson.

John McCormack greatly pleased an audience of 4000 in a recital at Syria Mosque on Nov. 30, under May Beegle's management. He renewed the fine impression that his art creates. Mr. McCormack was assisted by Edwin Schneider, pianist, and by Lauri Kennedy, cellist, who received plaudits for art well presented.

The Pittsburgh Apollo-Male Chorus gave a concert in Carnegie Music Hall on Dec. 3, under the baton of Harvey B. Gaul. Among a large variety of compositions, the chorus sang two works by Mr. Gaul, "Cerebral Dinosaur" and "The Bivouac's Fitful Flame." The soloist was Lyda Peterson Neebson. The work of the chorus was heartily appreciated. Other assisting artists were: Dr. Russell Kirk, J. Lloyd Mahony, George Kirk, Malcolm Thompson, C. Warren Kinder and Merle R. Naftzger.

Before a large audience, May Beegle presented Paul Whiteman and his orchestra in Syria Mosque on Nov. 26. As is usually the case with this organization, the response was immediate.

Lyda Peterson Neebson gave a recital in Sewickley, Pa., on Nov. 30. Her accompanist was Earl Mitchell.

Where Work Is Play for the Young



PHILADELPHIA Dec. 5.—This year, at last, there are two student orchestras at the Curtis Institute of Music, under Leopold Stokowski, conductor of the Philadelphia Orchestra, who directs orchestral training at the school. Dr. Thaddeus Rich, assistant concertmaster of the Philadelphia Orchestra, is assistant director of orchestral training. The photographer was able to picture only a small section of the youthful orchestra members as they were put through their paces by Doctor Stokowski.

companionist was Earl Mitchell.

The Tuesday Musical Club offered an interesting choral program in Memorial Hall on Dec. 1. All of the numbers were presented by members of the club and all were well done.

At his weekly organ recital, Dr. Caspar P. Koch was assisted by the Max Shapiro String Quartet. This quartet is rapidly coming to the fore.

Dr. Charles Heinroth, in his weekly organ recital, played a program devoted

to the works of Richard Wagner, which pleased mightily.

ALBANY.—A concert was given recently in Vincentian Institute by Bradley's Capital City Bank under the direction of John J. Bradley, assisted by Elsie Denbo, soprano; George W. Decker, baritone, and Robert Starr, trombone player.

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BUFFALO SYMPHONY OPENS FIFTH SEASON

De Reszké Singers Win
Favor—Club Presents
Artists

By Frank W. Balch

BUFFALO, Dec. 5.—The fifth season of the Buffalo Symphony, under Arnold Cornelissen, was opened on Nov. 15 with a very successful concert, with Eugene Goossens as guest conductor and Mr. Cornelissen as piano soloist. A number of local artists will be heard in the concerts this season. For the third annual time a series of popular Sunday afternoon programs will be given.

On Thanksgiving night the Buffalo Music Foundation, Marian De Forest, manager, presented the De Reszké Singers and Will Rogers, humorist. The combination provided a three-hour entertainment for a large and enthusiastic audience. The singers gave a most artistic program, with fine solo work by Floyd Townsley, tenor, with Hardesty Johnson in the rôle of singer, accompanist for the soloist and arranger of two of the solo numbers. The sea chanteys and Negro spirituals were done with great beauty.

The Chromatic Club is again well launched on a season of highly attractive concerts and recitals. On Nov. 21 at the Playhouse, the Club presented Patricia Boyle, pianist, and Helen Douglass, mezzo-soprano, in an interesting program. The singer offered two groups of songs in German, and French with good diction and style and a wide range of voice. Robert Hufstadter lent splendid accompaniment. Miss Boyle established herself as a pianist of ability. Her work in the Bach Partita in B Flat, arranged by Harold Bauer, and the Schumann G Minor Sonata brought an ovation.

The Chromatic Club recently presented Marjorie Harwood Kemp, soprano, with Mr. Cornelissen, assisting. Miss Kemp gave Italian, German and French groups, and a set of Finnish songs.



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NEW YORK, DECEMBER 12, 1925

IDEALISM IN MUSIC

IN making the offer of a \$3,000 prize for an American symphonic work, MUSICAL AMERICA believes that the result of the contest will be the discovery of a composition not only representing the creative genius of this country at its best but also embodying the national spirit. It is hoped that the successful contestant will be an exponent of our collective artistic aspirations and ideals, and that his work will be distinctively American in expression.

European critics, while acknowledging in American composers sound workmanship and sincerity of purpose, have hitherto insisted upon the influence of European composers on our native talent. They seem to be in agreement on one point—that they have not found any American work that impresses them as purely original in inspiration and unmistakably national in character. Some of them go so far as to say that America's only distinctive contribution to music has been jazz.

Inasmuch as the consensus of opinion among American composers and musicians is that jazz, while it may be the manifestation of a certain febrile excitement in our modern life, is not the expression of inherent characteristics exclusively and peculiarly American, the foxtrot and its syncopated relations cannot be considered seriously as products of American artistry. It is in answer to such an imputation that American composers should show the metal of their minds.

Modernists in music are experimenting in dislocation of rhythms, in dissonance, in polytonality and in atonality. These experiments, interesting in

themselves, are for the most part laboratory work of preliminary nature. Here and there the individuality of a composer shows itself through the new idiom, but we are still awaiting the genius who will speak with the voice of authority.

When we hear that voice, we will recognize it, for it will have the tone of idealism as well as the accent of profound knowledge. It will not be necessary for that voice to speak in a totally new language of sound. Indeed, it will not be surprising if it speaks in a tongue that will have a close and logical connection with the classical traditions, using only such neologisms as are inevitable in the progress of art.

Of one thing we may be sure—that the new masters will return to the spiritual idealism which is the quality in the works of the old masters that makes their music significantly alive for us today. Spiritual truths do not change, and the works of art in which they are expressed endure perennially.

In much of our contemporary music intellectualism has taken the place of spirituality. Facile cleverness has stepped forward and entertained us with brilliant feats of instrumentation, with strange combinations of color and with skillful legerdemain in harmony. But when we recover from the first effects of this virtuosity and take time to analyze the compositions, we find a very small content of ideas. The paucity of thought has been disguised by the flash of epigram and the tints of rhetoric.

This cleverness defeats its own ends by making the manner of presentation take precedence over all else. Music lives by virtue of its spiritual sincerity, whether the method of expression be old or new. And spiritual sincerity attains its object not by the easy road of superficiality, but by the arduous way where difficulties have to be overcome with labor and pain.

Berlioz defined music as being both a sentiment and a science. As a sentiment it arouses emotions in its auditors, and therein lies its principal appeal to those who are not musicians. Both the non-musicians and the musicians understand, however, that music fulfills its highest purpose when it is the expression of spiritual effort, and that the greatest inspiration is religious in character.

OPERATIC ACTIVITY

OUTSIDE of New York and Chicago, where our two major organizations are in the midst of their seasons, grand opera seems to be in a state of health encouraging to its well-wishers. Fortune Gallo's ubiquitous troupe, the San Carlo Grand Opera Company, is stationed for a month in New Orleans through cooperation with a civic opera association that is endeavoring to revivify the glamour of the days when French opera flourished in that southern city. The press reports tell of the social brilliance of the undertaking as well as its artistic success.

From San Francisco comes the news of a mid-winter fortnight of activity on the part of Gaetano Merola, who will present among other works the American première of "Fah Yen Fah," the opera by Joseph D. Redding and Charles Templeton Crocker which was produced at Monte Carlo last year. In Seattle there has been formed a civic opera company with Montgomery Lynch as general director and Graham Morgan as conductor, the plans embracing summer and winter seasons.

From Los Angeles it is reported that the Hollywood Bowl, famous for its orchestral concerts in the open, is to be utilized for opera next summer. Plans are being made for an elaborate presentation of Rimsky-Korsakoff's "Le Coq d'Or," which has not yet been given on the Pacific Coast. Gaetano Merola will have the direction of this undertaking as well as of the regular season of the California Grand Opera Company in Los Angeles in October, the repertoire to include Cadman's "Shanewis."

A Boston organization of operatic devotees has arranged with the Chicago Civic Opera Company for a fortnight's season in January, the repertoire to include Alfano's "Resurrection" as an attraction of novelty. Atlanta is making arrangements for its annual visit from the Metropolitan forces.

An important factor in the growth of grand opera production in the United States is the noticeable increase in the number of local associations devoted to this object. These associations enlist the support of large bodies of subscribing members and encourage the formation of local choruses and orchestras as well as the employment of resident artists in the casts.

Personalities



American Harpist Plays Historic Instrument

Marie Miller, harpist, will be married in the spring to Dr. Otto F. Behrend of Erie, Pa. Dr. Behrend is a musical enthusiast, and will strongly encourage Miss Miller's continuation of her concert activities. His sister-in-law, Mrs. Ernest R. Behrend, is also a harpist and, through Mrs. Behrend's attendance at one of Miss Miller's concerts a few years ago, the romance came about. In the picture Miss Miller is shown with the harp of the Empress Josephine at the Château de la Malmaison, near Paris, which she visited in a recent European sojourn.

Bamman—Catharine A. Bamman, concert manager, is at home in her new quarters at 50 West Forty-sixth Street. It is a charming place—dormer windows, open fireplaces and a roof garden for summer. The sign above the door reads WELCOME.

Schelling—Ernest Schelling has been made a commander of the Order of Polonia Restituta, that honor having been conferred upon him by Ignace Jan Paderewski as representative of Poland. Mr. Paderewski also is doing musical honor to Mr. Schelling by playing his "Nocturne a Raguse" on his recital programs throughout the country.

Arden—Cecil Arden, mezzo-soprano of the Metropolitan Opera, on her recent tour to the Pacific Coast, had a most interesting experience when she sang before the prisoners of Wyoming State Penitentiary in Rawlins. "I was presented," she says, "with a beautiful belt of finely woven black and white horsehair by a train robber whose numerous escapades have filled many columns in the newspapers."

Diaz—Rafael Diaz recently established something of a record by giving four concerts within twenty-four hours. One evening he appeared in Scranton, Pa. Two days later, in the morning, he sang at the Biltmore Musicale in New York; in the afternoon of the same day he sang for the Convention of Catholic University Alumni, and that evening gave a program at a dinner for the delegates of the same convention.

Hughes—Among sponsors of the American composer, Edwin Hughes, pianist, occupies a prominent place. Mr. Hughes in recent seasons played compositions by the following American composers: Rubin Goldmark, Henry Cowell, F. C. Dillon, David Guion, F. Parr-Gere, Marion Bauer, Eugen Putnam, Homer Grunn, Arthur Nevin and John Alden Carpenter. Many of the works have had their first New York performance at his Aeolian Hall recitals.

Prokofieff—Serge Prokofieff, who is to appear as soloist with the Boston Symphony in seven performances this season, will be accompanied to this country by his wife, known in the musical world as Lina Llubera, soprano. Mme. Prokofieff will sing in joint recitals with her husband in New York and on tour. Before coming to this country these artists will appear in joint recitals in Italy, France, Sweden and Switzerland. Mme. Prokofieff will sing at the Concertgebouw in Amsterdam and the Accademia Santa Cecilia in Rome.

Schmitz—Something unprecedented in the history of the Santa Fe Railroad occurred recently when E. Robert Schmitz was compelled to take a 10:10 train from Houston to Norman at 10:20. He could not conclude his concert in Houston in time to take the 10:10 train, and yet he was obliged to be in time to play in Norman. So permission was obtained for the fast train to be held ten minutes in Houston to allow Mr. Schmitz to board it. Never before, it is said, has this train been held except for the President or some high official of the road.

Dilling—Mildred Dilling, harpist, who spent the summer abroad, has returned to America after varied activities there. She gave recitals in London, Paris and The Hague, and also broadcast a program from Davenport, the British Broadcasting Company's station in London, which was heard in Australia and New Zealand. In London Miss Dilling's recital was given at the American Women's Club, under the patronage of the American Ambassador's wife, Mrs. Alanson B. Houghton; the Countess of Arran, Baroness Ravensdale, Viscountess Harcourt, the Hon. Lady Ward, Princess Miasemisky, Lady Shearman, Lady Savery, Mrs. Benjamin Guinness, the Hon. Mrs. Brant, Mrs. Cunard, and others. In The Hague Miss Dilling played at a musicale given by the new naval attaché to the American Legation, Commander Leahy.

Point and Counterpoint

By Cantus Firmus, Jr.

When Critics Disagree



OME disastrous clashes of opinion result when critics split hairs. The relative merits of Signora Blank's portamento and of Tenor Titus' lamentoso sometimes divide the newspapers into camps. Thus, while the *Bugle* finds stage falls of noted sopranos alluring, a rival reviewer comments tartly on the unfortunate choice of gowns or hair adornments. It even comes to the point where serious color-blindness develops as a result of too abundant furbelows.

One writer of orthodox persuasion welcomes the roulades of Tartini and another sighs for modern raucousness of Prokofieff. Couldn't some arranger make a mélange of the two—as Stravinsky has done with "Pulcinella"—and graft, for instance, a few bars of Szymanowski upon Mozart?

Thus the lays of the concert hall might run:

"Believe me if all"—(Zerbinetta's Air).

"My mother bids me bind"—(a wordless vocalise from Austria).

"Scenes that are brightest"—(the "Rhapsody in Blue").

Much variety—to say nothing of piquant surprise—might thus be given to the cognoscenti. Walter Damrosch has pointed the way with his "Blue Danube"—"Nusch-Nuschi" list. Let's go one better with "Sacre du Printemps" kaleidoscoped with "Carnival of Venice." "Something for everybody" should be the slogan!

Doubtless

"THERE was a great deal of applause at 'La Vestale,'" writes F. M. T. "Some seemed to be stimulated, but a lot was spon-tini-ous, don't you think?"

In His Medium

COMPOSER: "Everybody's writing songs nowadays. Even my barber has just finished one called 'The Tonic.'" Critic: "It must be a hair-raiser."

A Favorite

THE clergyman was in the habit of having family prayers, which all the servants attended. One evening they allowed the cook to choose the hymn to be sung.

When the ceremony was over his wife said to her, "That was a nice hymn you chose this evening."

"Yes, mum," answered the cook, beamingly. "It's the number of my policeman."

Custom of the Country

A SINGER who was touring in a rural neighborhood was the object of special obsequiousness from the manager of the village boarding house. The morning after her arrival this official, who was an agriculturist on the side, entered the dining room to see that she was suitably served.

"Now, madam," he said affably, "tell

me whether you want some nice apple pie for breakfast."

"No, thank you," she replied, smiling agreeably in spite of her dismay.

"Then perhaps you'd like some peach pie?"

"No, I shouldn't."

"Some cocoanut custard, perhaps?"

"No, thanks."

"Nor lemon meringue?"

"No."

"Well," he said, finally, with some exasperation, "what kind of pie do you eat for breakfast?"

Amneris

(With the Usual Apologies)

AMNERIS lived down on the Nile, Which is a stream of water;

Of course, it wasn't Amneris' fault.

She was a great king's daughter.

With Radames she fell in love,

Which was a dreadful pity;

For soon a black girl came along

From an Ethiopian city!

Amneris tried to bluff it out,

Pretend she didn't care,

For Amneris wasn't the kind of girl

To rave and tear her hair!

She backed Aida to the wall,

Made her her love declare.

She thought to make her rival

Want to rave and tear her hair.

In triumph Radames returned,

With laurel he was crowned;

Amneris given for his bride,

And joy reigned all around!

Though Radames wasn't hugely pleased,

Amneris didn't care,

For she wasn't ever the kind of girl

To rave and tear her hair!

RITA SMITH.

The Very Image

BROWN: "Met your wife and little daughter today. I remarked to your wife that the child is the very photograph of her mother."

Jones: "You might have added photograph as well."

Contemporary American Musicians

No. 406
George Perkins
Raymond

GEORGE PERKINS RAYMOND, tenor, was born in Akron, Ohio, and there received his early education. In



George Perkins
Raymond

a church choir. His debut was quite

unpremeditated. It was at a garden party at which Ruth St. Denis danced. As an accommodation to his friends Mr. Raymond consented to fill a place left vacant on the program. So great was his success that his friends persuaded him to take up music as a career. He came to New York to study with Mme. Schoen-René. His enthusiasm for his work was so great that, each year when Mme. Schoen-René went to Europe, Mr. Raymond followed her in order that he might continue his studies without interruption. He made his professional debut in Albany, since then has sung in such cities as Erie, Pa., Plainfield, N. J., Garden City, L. I., Brooklyn and Cleveland. He has made numerous appearances in New York. This season he will appear in many important cities, including Cincinnati, Alliance and Worcester, and plans are being made for a California tour. On July 4, 1918, he married Helen Claire Jones. They make their home in New York.

The Stieff Concert Grand

the inspiration of the Artist

FOR EIGHTY-TWO YEARS
AMERICA'S FOREMOST
INSTRUMENT

Chas. M. Stieff, Inc.

STIEFF HALL
BALTIMORE



Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Donizetti vs. Puccini

Question Box Editor:

"A" says that it is easier to sing Rodolfo's Narrative than "Una Furtiva Lagrima." "B" says the reverse. Which is correct? W. M.

Harrisburg, Pa., Dec. 3, 1925.

"A" is right. Any tenor who can sing "Una Furtiva" really well, can laugh at anything in any of the Puccini operas as far as technic is concerned, though of course the tenor rôles in the Puccini works are designed for heavier, more dramatic voices than "Nemorino" in "L'Elisir."

???

"Counterpoint" Defined

Question Box Editor:

What is the origin of the term, "counterpoint?" M. J.

Chicago, Dec. 4, 1925.

The term comes from the Latin, "punctus contra punctum" literally, "point against point," hence, "note against note" from which, it is easily seen, "melody against melody."

???

"The Lost Chord"

Question Box Editor:

Can you tell me if there were any interesting circumstance connected with the composition of "The Lost Chord" by Sir Arthur Sullivan? J. H. B.

New York City, Dec. 5, 1925.

Sullivan had been impressed for some time before composing the song, with the possibilities of Adelaide Anne Proctor's poem, and had even made an attempt to set it, though without success.

While sitting up one night with his dying brother, Frederic, he began studying over the words and suddenly had an inspiration for the music. Taking a sheet of music paper, he wrote it down. He is said to have worked through the night at the song and at dawn it was finished. Frederic Sullivan, who was a promising singing-actor, and who was to have had an important place in the Gilbert & Sullivan productions, died after a long illness in January, 1877, at the age of thirty-six.

???

Operatic Definitions

Question Box Editor:

What is the difference between operetta, musical comedy and comic opera? What is the exact definition of grand opera? N. C.

Washington, D. C., Dec. 4, 1925.

Operetta and comic opera are virtually the same, although the second might be said to be of a distinctly humorous nature. Operetta is literally "little opera." Consequently it is on a smaller scale than grand opera, and of course not serious in content, though it may be romantic in substance. Both forms demand a well defined plot and spoken dialogue. Musical comedy has little or no plot, and usually depends upon the staging, costuming, dancing and drawing power of the "star" rather than upon its musical content, for its raison d'être. Grand opera has no spoken dialogue, though it may have recitative. It is usually of a serious nature as regards plot, the scoring, for an orchestra of symphonic proportions and, as the name implies, written to be given on a "grand" scale.

"He had left the Stadium last August to the tune of an ovation and returned last night to the tune of another. Beginning his second season, **Mr. Reiner** confirmed the impression of his first, that he is a **remarkable conductor.**"

—*New York Tribune.*

Reiner lived up to his reputation as one of the **most conspicuously conspicuous leaders.** Los Angeles in possessing this man out of whom flames

FRITZ REINER

THE CINCINNATI SYMPHONY

ACCLAIMED AS MASTER

CLASSIC

"In every respect he is a particularly eloquent interpreter of the classics, whose pure and grandiose feelings find vivid, yet true-to-style, expression through him."—*Los Angeles Evening Express.*

...

"We have never heard a more satisfying performance of the 'Unfinished Symphony' of Schubert. The audience sat as though spellbound through the entire Beethoven and then gave way to the most enthusiastic applause."—*Cincinnati Commercial-Tribune.*

...

"Such a performance as that of Mozart's Symphony in G minor shows Mr. Reiner to be a musician of the highest attainments and the orchestra a wonderfully equipped instrument for him to play upon."—*Pittsburgh Gazette Times.*

...

"The Brahms Symphony No. 3 in F major was the opportunity for Mr. Reiner to reveal his many-sided genius, and he brought out all of its tonal magnificence and high lights in one of this composer's most imposing works."—*Buffalo Courier.*



NEW YORK CONCERT
CARNEGIE HALL
WEDNESDAY EVENING, JANUARY 6th

CHARLES PEARSON
TIMES-STAR
CINCINNATI

tion as **one of the few internation-**
 . Los Angeles may be happy for a while
 om flames the **power of a Titan."**

—*Los Angeles Evening Examiner.*

"Fritz Reiner's two farewell appearances as conductor of the Philharmonic Orchestra at the Stadium were rendered conspicuous by the **fine programs**, which were played with **great distinction** and received with every possible evidence of enthusiastic approval and affection by the **large audience."**

—*New York Evening Post.*

REINER

CONDUCTOR

CINNATI

PHONY ORCHESTRA

MASTER ORCHESTRAL and OPERATIC CONDUCTOR

MODERN

"Reiner gave Respighi's 'The Ballad of the Gnomides' an extraordinary reading, one that probed for every last bit of color and hidden melody. Mr. Reiner's reading of it was one of throbbing vitality and dazzling color, and the orchestra gave it a brilliant performance.

"Reiner gave Pizzetti's 'La Pisanella' suite a brilliant and searching performance, full of abrupt transitions and flaming Italian climaxes."—*New York World.*

...

"The Richard Strauss tone poem, 'Don Juan,' closed the program with a magnificent display of virtuosity on the part of the orchestra, and Mr. Reiner scored another triumph."—*Cincinnati Times-Star.*

...

"Salome's Dance, the second number, had a memorable performance under Mr. Reiner, notably colorful and sensuous. 'Till Eulenspiegel' also had a remarkable performance."—*New York Herald Tribune.*

OPERATIC

"Three years ago Mr. Reiner came to this country from Europe, where he was acclaimed as one of the foremost operatic conductors, as well as a remarkable orchestral leader, and since his arrival here has been making orchestral history."—*Buffalo Evening Post.*

...

"Mr. Reiner once more demonstrated his tremendous ability as a Wagner leader."—*Cincinnati Times-Star.*

...

"The 'Parsifal' music was a mystic web of interwoven themes and harmonies. Mr. Reiner made very lovely the 'Good Friday' music and the 'Liebestod.'"—*Louisville Times.*

...

"Wagner's Prelude to Act III of 'Lohengrin' and the 'Tannhauser' Overture brought the afternoon to a stirring and triumphant conclusion."—*Cincinnati Commercial Tribune.*

ARSON, *Manager*
 AR BUILDING
 CINNATI

IN CINCINNATI
 40 SYMPHONY CONCERTS
 12 SUNDAY POPULAR CONCERTS
 4 YOUNG PEOPLE'S CONCERTS

SACRAMENTO TEACHERS ASK BETTER MUSIC IN SCHOOLS

Concert Roster in Californian City Includes Programs of Indian and Other Music

SACRAMENTO, CAL., Dec. 5.—The Music Teachers' Association held its regular monthly meeting in Wiley B. Allen Hall recently, with Mr. and Mrs. Holland Frazee in charge of the program. Mrs. Frazee, soprano, gave artistic readings of American and European songs, including a work composed by her husband.

In his talk on "Music and Education," Mr. Frazee compared general methods of education with those used in music, stating that the advancement of musical education was in its inception, while general educational reforms had been in progress for twenty years.

A committee was appointed to draft a letter asking the State Board of Education to aid in establishing at summer sessions of California normal schools and universities, music courses commensurate with general pedagogy.

The new organ in the First Methodist Church was dedicated when John Starks Evans, dean of the College of Music of the University of Oregon, gave a recital. The organ is one of the largest in this locality.

Thurlock Lieurance and his wife, Edna Wooley-Lieurance, soprano, appeared before members of the Book Club recently. Mr. Lieurance's exposition of Indian music was interesting. Mrs. Lieurance sang native music in Indian costume.

Yasha Borowsky, Russian violinist and Uzia Bermami, pianist, gave a recital in Masonic Hall, recently, and were favorably received.

John M. Williams, New York teacher and composer of works for children, addressed music teachers of the city in the Y. M. C. A. Hall, asking for greater use of American folk-tunes in teaching and performance. Mr. Williams urged the training of more music teachers from the ranks of amateurs, rather than so many concert players.

The Sherman Clay Company presented Eleanor Shaw, pianist; Juanita Tennyson and the Duo-Art in charming recitals in the Tuesday Club House and Masonic Auditorium on Nov. 12 and 13. Miss Shaw gave an informal talk to the Music Teachers' Association one morning, and appeared before a capacity audience at the High School Music Club. Mrs. Tennyson was heard for the first time in Sacramento since her recent study in the East. FLORINE WENZEL.

WASHINGTON'S CALENDAR HAS INTERESTING EVENTS

De Reszké Singers and Will Rogers Attract—Pan-American Music and Students Are Heard

WASHINGTON, Dec. 5.—Will Rogers and the de Reszké Singers gave a program on Nov. 28, which drew a large audience to the Washington Auditorium. The de Reszké Singers delighted their auditors, and Mr. Rogers amused everyone with his clever jokes. Katie Wilson-Greene was the local manager.

Dr. Rowe and Franklin Adams were hosts to the Friday Morning Club on Nov. 27, in the Pan-American Building. An interesting program of Pan-American music arranged by Frances Gute-

lius, pianist, was given. Helen Belt, violinist; Caroline Bender, pianist; Esther Tinoto; Mr. and Mrs. Argenio Ralon; Miss Gutelius, and Harlan Randall, baritone, appeared.

A miscellaneous program of classic compositions was offered by the Washington College of Music at its forty-third concert, in the Central High School on Nov. 30. The following students took part: Victorine Bouillion, Seba Christie, Flora Clayton, Sara Becker, Joseph Barbecot, Fritz Maile, Rebecca Easterbrook, Elizabeth Stewart and Burrus Williams. An orchestra played under the baton of the president, C. E. Christiani. Papini's "Ballata" for four violins and piano was a feature of the program. Those taking part in this number were: Victor de Ladurantaye, Samuel Gantz, Freddy Fuglester, Julius Altman and Sylvia Altman.

DOROTHY DEMUTH WATSON.

San Antonio Soprano Is Soloist with Orchestras

SAN ANTONIO, TEX., Dec. 5.—Mrs. Fred Jones, soprano, appeared as soloist on Nov. 22 in the third concert of the series of four sponsored by the San Antonio Musical Club, and given by the orchestras of the Palace and Rialto Theaters, under the direction of Don Felice. Mrs. Jones sang "Ah, fors' è lui" from "Traviata" with beauty of voice. Walter Dunham accompanied with rare skill. The orchestral offerings included the overtures to "Freischütz" and "Tannhäuser"; first movement of Dvorak's "New World" Symphony, the Andante from Beethoven's Fifth Symphony and other numbers. The concerts are given at Main Avenue High School Auditorium. GENEVIEVE M. TUCKER.

"Trovatore" Given in Brooklyn

"Trovatore" was effectively presented on Nov. 30 in the Liberty Theater, Brooklyn, by the Fine Arts Opera Company of New York, Francis P. Loubet, director. The occasion marked the debut of Dorothy Adrian, Brooklyn soprano, as *Leonora*. The rôle is particularly suited to her and she received merited applause. Her voice is of mellow and dramatic quality and promises well. Other debuts were made by Dorothy Sinnott, who possesses a rich contralto, and whose *Azucena* was effective dramatically and vocally; and Giuseppe Leone, who as the *Count Di Luna* proved a singer of temperament. Giuseppe Agostini was the *Manrico*. Other members of the excellent cast were Gertrude Bianco, E. Palazzi, A. Cavadori and B. Delle Molle. The orchestra was under the able conductorship of Giuseppe Cesati. W. R.

Musia Modelevska Heard in Recital

Musia Modelevska, a young Russian pianist, was heard in recital in the studio of Albert Buchman on the evening of Nov. 29. Miss Modelevska, who is a pupil of Alexander Siloti, has been in this country only three years. The program included the Mozart Variations in C, and Schumann's Symphonic Etudes, a group by Chopin and three groups of shorter pieces by Saint-Saëns, Liadoff, Goulenki and Scriabin. Liadoff's "I Danced with a Mosquito," arranged by Siloti, was especially applauded. The recital was under the direction of Mrs. Howard Jandorf.

WARRENTON, MO.—Ernest R. Kroeger of St. Louis was heard here recently in a piano recital in Central Wesleyan College, where he played a varied program of considerable dimensions.

"Her voice was rich and full, clear and true."—WORLD.



Photo by Juley & Son

DORIS DOE

SCORES ANOTHER SUCCESS IN SECOND NEW YORK RECITAL

New York Times, November 18, 1925

Song Recital by Doris Doe

Doris Doe gave a successful song recital in Town Hall last evening, beginning with a group in Italian, which served to display a voice of considerable power and attraction. She sang with a warmth and feeling which occasionally seemed excessive, but the general effect made the desired impression on the audience. A striking French group by modern composers gave opportunity for descriptive singing for which Miss Doe was much applauded. George Vause was at the piano.

New York Evening Sun, November 18, 1925

Miss Doe in Good Voice With Well Selected Program

When a well selected program and a good voice unite in one recital rather a rare occurrence during the hailstorms of recitalists that sweep over the city at this time of year, the critical bells deserve to sound merrily. Miss Doris Doe's song recital at Town Hall last evening brought about a happy conjunction of these two requisites.

Her voice, which ranges from a contralto-like sonority to a mezzo-soprano brilliance, is rich in opulent color; it has a fine depth with plenty of breadth and resonance in reserve and when she sang Grieg and Strauss last night there was a sonority, a power of emotion and an intimate contact with the contents of the songs that carried deep conviction.

Miss Doe often appears to penetrate deeper into her offerings than she actually does, but her voice, saving a few tones, is so well placed and it possessed last night so much magnetism and so much fine sounding tone that one could forgive her for an absence of some of the finer points of vocal interpretation. There were several encores and George Vause assisted ably at the piano.

New York American

At the Town Hall a large and fashionable audience welcomed Doris Doe in a programme of mezzo-soprano songs. Though Miss Doe was a stranger to local concert patrons before the event, she could count many friendly admirers before the programme was finished. She possesses the rare combination of vocal beauty and good method, qualities that she effectively disclosed in difficult old Italian numbers and in modern music by Sibella, Strauss, Grieg, Brahms, Debussy, Duparc and others.

New York World, November 18

A young singer with a lyric voice of truly fine quality appeared at the Town Hall last night in the person of Doris Doe. More than a little was expected of Miss Doe, for she appeared here last year with success, and she didn't fail her admirers. Her voice was rich and full, clear and true, well manoeuvred. She delighted a crowded hall, so much so that she had to give several encores.

Miss Doe sang groups of Italian, German, French and English songs. George Vause accompanied her.

New York Herald Tribune, November 18, 1925

Doris Doe, Contralto, Gives Pleasing Recital Maine Singer Wholly at Home in Varied Town Hall Program

Doris Doe, contralto, whose voice in her debut recital last February gave the impression of being well worth hearing again, gave her second recital here last night at Town Hall, and sustained this impression in a program of numbers in Italian, by Caldara, Scarlatti and Sibella; in German, by Strauss, Grieg and Brahms; in French, by Debussy, Duparc, Poldowski and Lenormand, and in English, by Lily Strickland, Gilbert and La Forge.

The singer from Maine has a strong voice of true contralto quality, of generous range and breadth, able to produce resonant, deep notes and high ones also of full resonant quality. Miss Doe's voice seemed one of unusual strength and assets.

Management: ANTONIA SAWYER, Inc.

Aeolian Hall, New York

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SEATTLE HOLDS FIRST ANNUAL MUSIC TESTS

Pupils in Public Schools Awarded Prizes in Piano and Violin Events
—Will Add to Classes

SEATTLE, Dec. 5.—The first annual music meet for Seattle and King County was conducted on Nov. 27, under the auspices of the magazine, *Music and Musicians*, in the Y. W. C. A. auditorium. Twenty-six grade and high school students participated. Dr. J. E. Hodgson, Victoria, B. C., and Carl Denton, Portland, Ore., were the adjudicators.

There were thirteen entries in the grade school students' piano class and in the preliminary competition three were selected to play in the finals—Elsbeth Gaukel, Sylvia Chilberg and Louise Dumas. In the final test Miss Gaukel took first place and received a gold prize, contributed by the Seattle Musical Art Society and presented by Mrs. Ora Kirby Barkhuff, president. Miss Chilberg was accorded second place and received a silver prize, contributed by the Seattle Music Study Club and presented by Mrs. H. C. Simpkin, president.

Wilbur Johnson won first place among six contestants for first prize in high school piano class and received a gold medal, contributed by the Seattle Clef Club. Second place went to Katherine Miller, who received a silver medal, contributed by *Music and Musicians*.

In the violin class for high school students Effie Johnson took first place and received a gold medal, contributed by the Seattle Music and Art Foundation and presented by Mrs. O. F. Lamson, vice-president. Stanley Spiegelman won a close second place and received a silver medal, contributed by the Amphion Society of Seattle. Marjorie Elizabeth Lane won first place in the violin class for grade school students and received a gold medal, contributed by *Music and Musicians*. Elizabeth McElroy took second place and was awarded a silver prize, also contributed by the magazine.

Next year the meet will contain more classes. Plans include evening recitals by the first prize winners.

DAVID SCHEETZ CRAIG.

Florizel von Reuter to Make Début in America After European Tours



Photo by C. Mader

Florizel von Reuter, Violinist

Florizel von Reuter, violinist, will be brought to this country by Evans & Salter for his American début, which will be made in New York early in February. Immediately afterward he will play in Boston, Chicago and other large cities. Until his date of sailing for this country Mr. von Reuter will fulfill concert engagements in Germany, Italy and Rumania.

Mr. von Reuter is widely known throughout Europe, having given concerts in all the leading capitals and played at the courts of numerous sovereigns. He is a great favorite in Germany, where on occasion he has played all six of the Bach violin sonatas, unaccompanied, in a single program, and again has presented twenty-six Paganini caprices in one list.

His repertoire comprises forty-seven

Unknown Schubert Pieces Discovered in Austria

SEVERAL hitherto unknown works by Schubert have been found by the music historian, Otto Erich Deutsch, according to an *Associated Press* dispatch from Vienna. These comprise a posthumous song and a minuet discovered among the possessions of a granddaughter of the composer's brother, Karl. The song was written to a poem by Count Stolberg. In the home of the descendants of Schubert's servant, Joseph Huettenbrenner, the historian also found a hitherto unknown "Tyrolean" waltz of Schubert. All three compositions are to be published.

concertos and practically the entire range of violin literature, including numerous works which he has edited and annotated.

At the age of three Florizel von Reuter began the study of the violin, appearing in concert as a boy prodigy. After six years of study, which included, in addition to the violin, piano, harmony, counterpoint and ensemble playing, the boy began his career as concert artist, subsequently fulfilling engagements in all European musical centers.

Mr. von Reuter's studies were pursued under the direction of Emile Sauret at the Royal Academy of Music, London; at the Brussels Conservatory with César Thomson. In 1901 he entered the master class of Henri Marteau at the Geneva Conservatory, receiving at the age of nine his diploma of "virtuosité et capacité."

Mr. von Reuter, now shortly past thirty, is the son of a German father and an English mother, whose life has been devoted to his artistic development and career. He is widely read in the literature of modern languages and is an amateur painter of considerable attainments.

DOTHAN, ALA.—Charlotte Miller Jameson, soprano, and Dwight Anderson, pianist, were presented on Nov. 25, by the Dothan Harmony Club.

MILWAUKEE CHORUS ADDS TO HISTORY OF SUCCESS

William Boeppler Leads Performance in which Fine Singing Is Notably Achieved

MILWAUKEE, Dec. 5.—One of the finest concerts given in the history of the A Cappella Chorus was heard in the Auditorium under the baton of William Boeppler.

Among the notable examples of choral art were Tchaikovsky's "Cherubim Song," Buzzi-Peccia's "God Be in My Mind" and Christiansen's "Bride of the King." The women's chorus scored decisively with Saint-Saëns' "Le Cygne."

The chorus demonstrated his ability in refined shading. The balance was also better than usual, although there is still some lack of strength in the male section.

Agatha Haenel, pianist, who started to give Beethoven's Variations in C Minor became ill and was obliged to leave the stage. Hans Hess, cellist, played additional numbers to complete the program. Mastery of technical difficulties is a feature of his work. His playing is also notable for spontaneity in interpretations and richness of tone. He played works by Popper, Kreisler, Brahms and Schumann.

Juul Rosine was a capable accompanist for Mr. Hess, and Herman Nott played responsively for the chorus.

C. D. SKINROOD.

Cleveland Students in Public Recital

CLEVELAND, Dec. 5.—Fourteen students of the Cleveland Institute of Music will take part in the first public student recital of the year in the Hotel Statler, Dec. 11. Piano, vocal and violin numbers are listed. Among the youngest students to play are Arlene Nowak, Mary and Virginia Richardson, Catherine Field, Mrs. D. B. Cole and Opal Hemler. Pupils of John Peirce, head of the voice department, will sing. Others to appear are Mary Williams, Dwight Miles, Marion Dounk, Frieda Schumacher, Jane Goetz, Isabelle Workman, Catherine Field and Jacob Kaz.

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DEBUT of SANDOR HARMATI

CONDUCTOR

OMAHA SYMPHONY

THE WORLD-HERALD, Dec. 2

HARMATI DISTINGUISHES HIMSELF

"The first concert of the season . . . the audience was large and a most satisfactory one, showing its appreciation of the efforts of the conductor in a most enthusiastic and appreciative manner. On several occasions the applause was prolonged to the extent that three and four recitals were necessary. . . . The program . . . furnished a wide scope of music for the display of the talent of the conductor. . . . The orchestra responded to the demands of the conductor with beauty of tone in the string sections, exquisite pianissimos, gripping crescendos and stirring climaxes, and a general ensemble. . . . Mr. Harmati established himself immediately as a thorough musician of profound knowledge and strong individuality. He possesses a clear and precise understanding of the work in hand which he conveys to his orchestra in a very expressive manner resulting multiple of subtleties and grandios effects. His themes and melodies were beautifully phrased and finished showing romanticism and charm; at other times he was vigorously rhythmic, to which was added the freedom which comes from conducting absolutely without score."

August Borglum.



Photo Murray Studios

OMAHA DAILY TRIBUNE, Dec. 2

"Sandor Harmati put before himself a great task with his first program which he solved excellently. . . . He conducted the entire program from memory and this allowed him to exert a suggestive power over the orchestra. . . . Conductor and orchestra cooperated in a fine sense and a concert reached a great climax. . . . Omaha has won in Harmati a young artist who will give to the music life something worthy. He was greeted with great warmth and deserved applause. He brings with himself all the qualities to develop our orchestra to an esteemed position. . . . His art is absolutely genuine without bluff or hunting for effects."

Tea Moeller-Herms.

PROGRAM

LEONORE No. 3 Beethoven

SYMPHONY No. VIII . . . Schubert

VIOLIN CONCERTO . Mendelssohn
(Renee Chemet, Soloist)

ROMEO and JULIET . Tchaikowsky

NEGRO RHAPSODY . . Goldmark

THE DAILY NEWS, Dec. 2

"One hardly knows where to begin when speaking of the season's opening concert. . . . The evening's success was complete from every standpoint. The orchestra performed brilliantly, the conducting of Sandor Harmati was superb. . . . Harmati made a perfect selection of program. In spite of their unquestioned difficulty the numbers were artistically handled by the orchestra under the skillful direction of the new conductor. Harmati established himself as an immediate favorite. . . . It was a great evening. . . . Bedlam broke loose when he was called back to accept a floral gift."

Phil Mick.

THE OMAHA BEE, Dec. 2

"Orchestra's debut testimonial to conductor. The technic of his conducting is marked by an extreme simplicity of gesticulation. A short concise and unmistakable beat and utter absence of ostentation, or grandstanding, a quiet dignity and absolute command of the situation at hand, which nought but indicate a level-headedness to cope with any emergency which might arise. . . . His interpretations are characterized by incisive rhythm, a fine regard for possibilities of orchestral coloring and an all around freedom by reason of his conducting without score, an unerring outline of the structural curves and symmetry of the music, and that rare faculty of infusing the breath of life in all that he touched, all denoting an intellectual grasp and musical sense as possessed only by the artistic elect. . . . Enthusiasm was high. Harmati was recalled times without number. . . . The orchestra played with a beauty of tone, freedom and abandon never heard before and the evening should be recorded as one of the greatest strides forward in Omaha's musical history."

Martin Bush.

"Jack" Adams Fans the Radio Flame

THE conversion of "Jack" Adams required a full twelve months. He was, nevertheless, born in New York State, an appreciable distance from Missouri.

"Yes I admit it, I was probably more skeptical than any other manager concerning the possibility of radio as a coöperating influence in the professional musical field," said Mr. Adams as he turned from his radio set on which he had been tuning in for the afternoon's program of WEA, to answer a few inquiries made by a representative of MUSICAL AMERICA.

When it was intimated about a year ago that John McCormack and Lucrezia Bori might shortly "go on the air," Mr. Adams, in company with a number of other prominent musical managers, expressed himself with freedom and with force as opposed fundamentally to the idea of broadcasting by artists under his management. He was convinced that it would be detrimental to the interests of the artist in every way, not only in possibly cutting down box office receipts, but also from the artistic standpoint because of possible failure of the reception over the air to be worthy of the efforts and ability of the artist in question.

Another reason, and a very serious one, why Mr. Adams objected to the whole idea of broadcasting was that up to that time there was no indication that the broadcasting companies would make any move in the direction of paying artists. Another thing which was very disturbing was the possibility that it would interfere seriously with some regular concerts if artists of prominence were to broadcast on week-day nights.

Sunday Night Concerts

"As I investigated the subject," continued Mr. Adams, "I came to the con-



"Jack" Adams

clusion that it might be possible to broadcast certain artists on Sunday nights, for, with the exception of New York, very few concerts are given on Sunday evenings. In Boston and Chicago there are Sunday afternoon concerts, but practically no concerts in the evenings. Then, through the good offices

of a mutual friend, I became acquainted with A. Atwater Kent and out of this acquaintance and of the talks which followed, came the working out of the plan for the Atwater Kent hour Sunday evenings, when arrangements were made to broadcast these concerts on what is known in the radio world as the WEA hook-up. This includes simultaneous broadcasting from New York, Boston, Washington, Providence, Buffalo, Worcester, Pittsburgh, Philadelphia, Davenport, Iowa; Minneapolis and St. Paul, Detroit, Cincinnati, St. Louis and Cleveland.

"We have, with the Sunday night concert of Dec. 6, given ten concerts since Oct. 4, and in addition have broadcast one concert each from Montreal, Seattle, San Francisco, Los Angeles, Dallas and Atlanta. The concerts are to continue each Sunday evening until May, and there will be additional concerts given from stations outside of the WEA hook-up.

Tangible Results

"Now we come to the tangible results which have been manifested as the concerts have progressed. The artists have received advertising which they could not have obtained in any other way. We have made a careful check-up and have found that in many instances the attendance at regular recitals and concerts given by artists who have previously been 'on the air' has been increased.

"We have also had numerous inquiries for dates. For instance, here is a telegram which I received the day after Mary Lewis was 'on the air' for the first time: 'Heard Mary Lewis radio. Is she available with Samaro and Seidel? Wire.' This came from one of the prominent local managers in a city in the far South. Both Samaro and Seidel had previously broadcast. I received a letter from an eastern manager, speaking about having heard one of the

broadcast concerts, in which he told me to say to the artist, if he objected to broadcasting, that a manager heard the concert and was very much impressed. He wrote me that if the price was not too high for the artist, he would like to make arrangements for five concerts for next season.

Coöperating Influence

"From being absolutely opposed to the idea of broadcasting at all, I have been won over to the conviction that it is possible to utilize radio broadcasting as a very important coöperating influence for the advancement of concert-giving throughout the United States. I can see how the thing might be overdone, however, and if too many concerts of the character of those which we have put on in the Atwater Kent hours were to become an established fact, they might very seriously interfere with box office receipts in some localities.

"One point, however, must not be lost sight of, and that is that in giving to thousands, of persons the opportunity of hearing some of the finest music, in many instances where they could not hear it otherwise, there is the educational side which deserves consideration; and, as the matter stands at the present time, the results of the Atwater Kent concerts have been satisfactory from every viewpoint."

The attitude of other musical managers, most of whom were heartily in accord with Mr. Adams in their opposition to radio broadcasting a year ago, has been interesting. At one of the recent meetings of the National Music Managers' Association, one of the members made a motion that the Association pass a resolution of thanks and appreciation to Mr. Adams for the work he has done in bringing about the present plan of broadcasting. As is well known, Mr. Adams has not confined the list of artists to those under the management of the Wolfsohn Bureau, and has made arrangements with a number of managers to include some of their prominent artists in the series of broadcast concerts.

BRILLIANT CONCERTS DELIGHT BALTIMORE

BALTIMORE, Dec. 5.—The piano recital given at the Lyric on Dec. 3 by Serge Rachmaninoff, was heard by a capacity audience. The program began with the Bach Partita, No. 4, which was followed by a Schubert Impromptu and the artist's transcription of "The Brooklet." Chopin's B Minor Sonata, a group of Liszt compositions and the soloist's own "Etude Tableau," his C Sharp Minor Prelude and the new arrangement which he has made of Kreisler's "Liebesfreud" aroused the audience to a high point of appreciation. The concert was under the local management of Mrs. Wilson-Greene.

The first local appearance of the Chamber Music Society of San Francisco took place at the Peabody Conservatory Dec. 4 before a very large audience. The ensemble presented a program consisting of the Brahms A Minor Quartet for strings, the Mozart D Major Quartet for flute and strings, and the Ravel Quartet for strings. The

string combination displayed delicacy of style with the tendency to suppress tone values. This subdued playing was appropriate in the Ravel score, but seemed to lessen the vitality of the Brahms writing. The dainty and naïve Mozart music pleased the audience.

Wilhelm Bachaus, pianist, recently presented a program that stressed his technical equipment. Of special interest were two Scriabin compositions, the "Poème Satanique" and the Fifth Sonata. Ernest Hutcheson's transcription of the Scherzo from the "Midsummer Night's Dream" was brilliantly played.

Elsa Alsen, soprano, was heard in a recital on Nov. 25, at the Lyric, under the auspices of the Albaugh Bureau of Concerts. The program gave representation to excerpts from "Freischütz" and "Tristan and Isolde," in which the singer disclosed her dramatic powers. Contrasting lieder and songs allowed the artist to demonstrate further her vocal skill and musical understanding. Frank Bibb supplied very able coöperation at

the piano, and came in for a large share of the applause.

Franz C. Bornschein's new Christmas cantata, "The Word Made Flesh" will be given its initial performance, Dec. 20, at Old Saint Paul's Protestant Episcopal Church, under Edmund Sereno Ender. The cantata is in six parts, "The Prophecy," "The Annunciation," "The Shepherds," "The Wise Men," "Sleep, Holy Babe," and "In Excelsis Gloria." The text is from the Scriptures and hymnology. The work is scored for orchestra, organ, mixed voices and optional children's chorus.

The first program of local composer's works was broadcast from Station WBAL, on Nov. 27. Charles H. Bochau, Franz C. Bornschein, Gustave Strube, Howard Thatcher, Otto Ortmann, Theodore Hemberger, George Siemann, A. Lee Jones and Elmer Burgess were represented.

Vivienne Cordero Friz, violinist; Hilda H. Burke, soprano; Mary Muller Fink, harp, and Clara Groppel, pianist, were the artists presented in a program, on Nov. 21 at the Emerson Hotel, before the Baltimore Music Club.

TOLEDO CHORUS HEARD

Eurydice Club Opens Its Thirty-Fifth Year, Assisted by Soloists

TOLEDO, OHIO, Dec. 5.—The Eurydice Club concert in the Coliseum on Dec. 1 ushered in the thirty-fifth season of the city's oldest musical organization. This well-trained chorus of women's voices, under the leadership of Zella Sand, gave a delightful program, displaying fine balance of tone and effective shading. The soloists were Helen Wright Wilmington, a Toledo pianist, and Dicie Howell, New York soprano.

Mrs. Wilmington played a varied list, including a group of Chopin, to the interpretation of which she gave technical brilliancy and musical understanding.

Miss Howell was artistic in "Depuis le Jour" from "Louise." Her English songs were also delightful, consisting of Woodman's "Sundown," Wolf's "Fairy Tales" and Burleigh's "Come With Me." Harold Harder was an able accompanist for both soloist and club.

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Eastman Forces to Give Third MS. Concert

ROCHESTER, N. Y., Dec. 5.—The Eastman School of Music announces that it will present the Rochester Philharmonic, conducted by Dr. Howard Hanson, in a third concert devoted to a program of unpublished orchestral works by American composers in April of the coming year.

Manuscripts submitted for consideration as program material for the April concert must be sent to Dr. Hanson, Eastman School of Music, Rochester, N. Y. These must be in his hands on or before Jan. 15 next. It is necessary to submit manuscripts early, in order that they may be carefully examined by the members of the committee of judges and that, when the works to be played are chosen, time will remain for proper preparation of the orchestral parts for rehearsal and performance. The first concert this season in continuance of the enterprise undertaken by the Eastman School in behalf of American creative music was given on Nov. 25.

STOKOWSKI LEADS NOVELTY BY IARECKI

Bloch Concerto Grosso Is Feature of Concert in Philadelphia

By H. T. Craven

PHILADELPHIA, Dec. 5.—The Philadelphia Orchestra, Leopold Stokowski, conductor, introduced novelties in its usual pair of concerts in the Academy of Music, on the afternoon of Dec. 4 and the evening of Dec. 5. The program was as follows:

Concerto Grosso for String Orchestra with Piano Obligato.....Bloch
"Chimère," Symphonic Poem.....Iarecki
(First performance)
Symphonic Suite, "Schéhérazade," Rimsky-Korsakoff

The Bloch Concerto, which was heard in the Hollywood Bowl last summer, proved the most delightful novelty presented thus far this season. Eighteenth century forms are effectively employed and developed with legitimate touches of modernity. In the composition Bloch's finest and most distinctive gifts are admirably displayed. The string choirs, supplemented by Frederick Donath, a versatile member of the viola group, who presided at the piano, played superbly. There was much spontaneous applause at the close of this attractive number.

Taseusz N. de Iarecki is a young Polish composer, now resident in New York. His extremely difficult "Chimère" gave the impression of being as abstruse and elusive as its highly indefinite title. No enlightening annotations on the work were vouchsafed. The composer has suggested that it is unwise to press for a meaning in the gargoyles of Notre Dame. These products of craftsmanship are not, however, altogether mystifying or unexplained. It is otherwise with "Chimère." Certainly the significance of this symphonic poem is far from obvious on a first hearing. It is crowded with modernistic discords and tonal stridencies, contrasted with suave flowing passages for strings. Mr. Stokowski's reading and presentation of the cryptic piece was a *tour de force*. It is understood that virtually all the rehearsals of the last week were devoted to it.

The Rimsky-Korsakoff Suite, which Mr. Stokowski led with an unmistakable zest and a rapturous feeling for opulent color, showed the wonderful chiascuro resources of the orchestra and its mastery of tone.

Old Spanish Tunes Migrate to America

A BLIND beggar sang on a Madrid street a simple, easy melody and people stopped to listen. When he had finished, a tourist, avid for news, touched his arm and asked him what he had sung.

"Just a song. No name. There is no name."

Spain is replete with these tunes, tunes with no names, teasing tunes, tunes heavy with sunshine and love that have lived close in the hearts of the people—vital relics of old Spain. Mothers hum them to sleepy babies—dark-eyed ladies, preening for conquest, sing snatches from them.

Not many years ago, a young Spaniard, music in his heart, and a painter of fans by trade, sang at his work, sang the only songs he knew—Spanish songs with no names. Some one heard him, advised him to leave his fans and his paint pots and become a singer.

So Vicente Ballester started to study music. He studied first in Spain, music of all countries, Spanish music too. He went to France to study and made there what he calls his "amateur" debut. He made his operatic debut in Italy in the "Masked Ball," went back to Spain, thence to Havana and finally came to America to sing with the Boston Opera Company under Max Rabinoff.

Since then Mr. Ballester has made many appearances in the United States. He was for two seasons with the Boston Opera Company, two seasons with the San Carlo. He has sung with the Chicago Opera in Chicago and at Ravinia Park. He was for two years a member of the Metropolitan Opera Company, has sung on the Pacific Coast with the San Francisco and the Los Angeles companies. This season he is appearing in concert. He has just arrived in New York after twelve concerts in the West, following his engagement in Los Angeles.

Will Be Independent

Said Mr. Ballester:

"I am going to prefer singing in concerts occasionally to devoting all my time to opera. One can be so much more independent. An enormous sacrifice has to be made for an operatic career. One cannot remain one's own master. There are many rights to be renounced. There is always jealousy and intrigue and they are bound to drag a man down. It is not all music.

"But, of course, opera is a wonderful



The Gods Have Given Vicente Ballester the Gift of Seeing Himself as Others See Him, as This Portrait Sketch Proves

art all by itself. An opera singer must be much more than a singer. He must be an impersonator, a make-up artist as well. He must have a hundred tricks of which the concert singer has no earthly need."

Caricaturing His Avocation

"I used to paint for my living, and now it is my pastime. I find a great deal of amusement in caricaturing the people I meet. The opera house offers wonderful possibilities, but now I pass them all by. For some unknown reason, people seem to think that a caricature is an insult—ladies especially, are easily offended. Once I did a few sketches of some of the principals of an opera company I was with. They were used in a newspaper and there was no end of trouble. Now when I am tempted to caricature a fellow artist, if I yield to the temptation at all, I keep the drawings carefully hidden. I do not want to offend anyone, especially a lady."

Mr. Ballester bears his California triumphs very modestly. He repays the reception given him with an enthusiasm for the West that would do credit to a real estate agent.

"California has a great future in music. It has an advantage over the East in that the people there live closer to nature. They live in the sunshine and the beauty they have all around them makes them receptive to the music they hear. In the East people are always busy, always worried. They go to concerts and to the opera for a change, for relaxation. In the West they go for enjoyment. They get more out of it.

"But musical conditions are better all over America than they are in Europe. There is more general culture and so the people are better able to appreciate. Europeans complain that the trouble there is financial, that they cannot support music organizations. The real trouble is that they have not the public. Here we have our big symphonies in every city. In Europe what symphonies there are so wrapped up in politics that they have small chance to develop musically."

A Multitude of Types

Mr. Ballester is featuring Spanish folk-songs on his concert programs this year. He sang them with great success in California, in Seattle and Portland, Ore.

"There are more than 200 characteristic types of folk-songs in Spain. Each section of the country, each city, practically, has its own songs. For example, the Sevillanas, so-called, belong to the city of Seville. The Malagueñas belong to Malaga, the Valencianas, or Jotas, to Valencia, the Aragonesas, also called Jotas, to Aragon, the Granadinas to Granada, the Murcianas to Murcia, the Andalusians to the state of Andalusia.

"Each one of these groups has its own characteristics, certain tricks of rhythm and undertone. You can change the melody, but change the underlying characteristics and you have lost your folk-song. These songs have been handed down from generation to generation. In some cases the musician may have set it down but it is not his work. He got the melody from the people. There are many lovely songs inspired by these old songs but they are out of style. They do not really belong."

Mr. Ballester will be heard soon in and around New York. He goes in February to Havana for three concerts there. E. A.

Stock Spins Melody for Chicago Children

CHICAGO, Dec. 5.—The week's list of concerts included appearances of Ossip Gabrilowitsch, Cecilia Hansen, Selim Palmgren and Mme. Palmgren, Alfred Hollins, Roderick White and others. The Gordon String Quartet presented a Quartet by Ernest Bloch which was new to local hearers, the Elshuco Trio gave a novelty by Pizzetti and the Chicago Musical College Quartet was also heard. The Chicago Symphony and the Edison Orchestra were among the larger ensembles appearing.

The Chicago Symphony, led by Frederick Stock, gave the first performance of its December program in the children's series Thursday afternoon. Saint-Saëns' "Rouet d'Omphale" was one of the numbers on the list, which was received with much enthusiasm.

The Edison Orchestra played in a popular concert at Orchestra Hall last Thursday evening, under the leadership of Morgan L. Eastman.

Olive O'Neil, singing in the Fine Arts Recital Hall on Dec. 3, disclosed an unusually brilliant coloratura soprano voice. She sings with an easy accuracy,

and has a genuine sense of the stage. Arias from "Mignon" and "Le Perle de Brésil" found a place on her program. She has the requisites of voice, intelligence and workmanship for an operatic career. Robert Macdonald played excellent accompaniments.

Burnedene Mason, contralto, sang in Kimball Hall on Dec. 3, accompanied by Cora Wynn Alexander.

Alfred Hollins, English organist,

played in Kimball Hall on Dec. 4, under the auspices of the W. W. Kimball Company. The program included works by the recitalist, Bach's Prelude and Fugue in D Major, and modern numbers. Freshness, originality and taste were shown by the soloist. These qualities enhanced his playing of an improvisation on submitted themes.

[Continued on page 45]

BOSTON OFFICERS CHOSEN

New England Conservatory Holds Its Annual Elections

BOSTON, Dec. 5.—John E. Thayer, Jr., has been elected to the board of trustees of the New England Conservatory. Charles G. Bancroft and H. Wendell Endicott have been chosen vice-presidents of the board, together with Hon. George B. Cortelyou, reelected.

Other officers reelected at the annual meeting of the trustees were: President, George W. Brown; treasurer, Edwin Farnham Greene.

The following trustees were reelected for four years: Dr. William Sturgis Bigelow, George W. Brown, George D. Burroughs, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, Herbert Lyman, James E. T. Rothwell, Charles Warren. Trustee for one year representing the Alumni Association: Alfred DeVoto.

The executive committee of the trustees for the ensuing year will be: the president, vice-presidents, treasurer; George W. Chadwick, director; Ralph L. Flanders, general manager; Joseph Balch, Mr. Converse, Walter H. Langshaw, Samuel L. Powers and E. Sohler

Welch. The finance committee will consist of Messrs. Brown, Bancroft and Endicott. W. J. PARKER.

Paul Whiteman Will Play Deems Taylor's "Circus Days"

Paul Whiteman will play Deems Taylor's "Circus Days," his first jazz composition, in Carnegie Hall, Dec. 20. This piece describes a circus performance in jazz—from the parade to the eating of the last peanut; and will take about forty minutes to play. On the same program will be a novelty by George Gershwin, "One hundred and thirty-fifth Street," subtitled "It Happened on Blue Monday." There will be a special set for this—a cellar with a sawdust floor, a bar and a battered upright piano. Mr. Whiteman had planned to give his concert in the Metropolitan but different arrangements were made because the operatic management refused to set a scene on Sunday.

ALBANY.—The Chamber Music Society of San Francisco gave a concert of Beethoven, Beach and Dohnanyi numbers recently in the Historical Society Auditorium.

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Modern Alice Invades Orchestra-Land

ERNEST LA PRADE, violinist and author of program notes for the New York Symphony, under Walter Damrosch, has written in the manner of Lewis Carroll an "Alice in Orchestra-Land" (New York: Doubleday Page.) His book aims to give all the whys and wherefores of the instruments in a symphony orchestra. This musical Alice takes a trip in an underground "tuba," finds herself at the end of the line in Fiddladelphia, the capital of Orchestra-Land. There, thanks to the bass viol and the first violin, she is shown all the sights and learns all the family histories. Of course, she sees nothing of the lower class instruments, the guitars and the mandolins and the ukeleles, who hang about the outskirts of the village. But she finds out all there is to know about the truly nice, even to the extent of their vibrations.

From Fiddladelphia she goes on to Panopolis, where live all the woodwinds. The oboe introduces her to the ill-mannered piccolo, the charming clarinet and his despondent companion, the bass clarinet, the pompous bassoon and the dour double bassoon. True to her namesake, Alice spares the oboe no question and he, extraordinarily intelligent for a person with such a tiny head, answers them all!

Unfortunately, she feels called upon to leave Panopolis right in the middle of a tea, and starts down the road to Brassydale. Most pitiful of figures on the way is the saxophone who, because he is a reed instrument, is kept out of Brassydale, and, because he is made of brass, can't get admission to Panopolis.

In Brassydale the horn does the honors, introducing her to all his colleagues. He takes her to the Battery, where live the percussion instruments.

A most fitting climax is the concert of all the instruments in Orchestra-Land with Mr. Baton leading. But, when little Alice wakes up, she finds it all a dream and that she has just dozed off at her very first symphony concert!

In the appendix Mr. La Prade gives a brief description of all the instruments, short biographical sketches of several representative composers for symphony orchestras. Then there is a general article on orchestras, and the building of them. There are typical programs of concerts for children and for young people, concerts given by Mr. Damrosch and, to start the ball rolling,

there is a commendatory foreword by Mr. Damrosch.

"Alice in Orchestra-Land" contains a great deal of information. It will make a good, helpful gift for lay children. Real lovers of Alice may rather resent the not too skillful imitation of Mr. Carroll's lighter vein. One suspects that the charm of the first "Alice" is her lack of sense and that, regardless of the number of questions she asked, she never got an intelligent answer. E. A.

Federation Book on Instruments

A treatise for adults on the same theme is the third in the series of volumes in the study course in "music understanding" adopted by the National Federation of Music Clubs, "Musical Instruments" by Edgar Stillman Kelley (Boston: Oliver Ditson Company), which has recently come from the presses.

This book of 234 pages tellingly outlines the growth of instruments from the days of primitive nations, and is illustrated with numerous drawings and photographs which make the subjects under discussion most clear. The book is marked by erudition, insight and humor. It is bound to be most useful to

the club member, the musical layman and even the performer. Lists of supplementary references and other reading and phonographic and player-piano records are given, to add to the book's usefulness on study programs. Features of modern instruments are concisely given.

Dr. Stillman Kelley's treatise is readable and vivid. It has many musical illustrations to show the uses to which composers have turned the members of the orchestral family. It is an indispensable aid to appreciation of ensemble music and the symphony.

Following the previous volumes of the series, Karl W. Gehrkens' "Fundamentals of Music," dealing largely with notation, and Daniel Gregory Mason's "From Song to Symphony," outlining the musical forms, this latest addition to the Federation's handbooks gives the mechanical side of music. The chapters on the organ, the piano, the violin family and wind instruments are logically followed by a section on the modern orchestra.

The book cannot be too highly commended to all students of music as a handy and reliable textbook in the smallest adequate compass. The work of the Federation in sponsoring the publication

of the series will doubtless bring much fruit. Tribute is made in the preface to Mrs. Frank A. Seiberling as the originator of the idea, and to her the book is dedicated. R. M. K.

Operas Vividly Analyzed

A very interesting and valuable little book, from the pen of Frederick H. Martens, has come to hand. It is entitled "Book of the Opera and Ballet and History of the Opera" (New York: Carl Fischer). In it the author gives a brief sketch of the opera and ballet from its earliest days up to, and including, contemporary composers. In fact, it begins with a half-page headed "Opera Before Opera," that considers the dramas with music of the old Egyptians and Greeks.

Mr. Martens gives a brief synopsis of the plots of nearly 700 operas, during the course of the 150 pages of this moderately-priced book. As he goes along, he connects the outstanding periods of the history of the art with appropriate explanatory material that rounds out the story. It is a book that busy opera goers will thoroughly appreciate as it eschews all technical matters and furnishes a modicum of introductory knowledge on a subject that is of interest to all music lovers.

Its great originality consists in the fact that the operas are treated historically, with relation of their stories to the successive periods of the world. S. D.

Jeannette Vreeland SOPRANO



Photo by Nicholas Muray

Some of her engagements this season

Worcester, Mass., Festival
Washington, D. C., Recital
Boston, Mass., Boston Symphony Orchestra
Newcastle, Pa., Recital
Bridgeport, Conn., Recital
New York Atwater Kent Series
Boston, Mass., Recital, Jordan Hall
Youngstown, Ohio, Recital
New York Recital, Aeolian Hall
Utica, N. Y., Recital
Toronto, Can., Mendelssohn Choir
Detroit, Detroit Symphony Orchestra

NEW HAVEN CONCERTS

Artists Heard in Song, Piano and Chamber Music Lists

NEW HAVEN, CONN., Dec. 5.—The second of the series of five concerts under the auspices of the Yale School of Music was given in Woolsey Hall on Nov. 24 by Roland Hayes, tenor. William Lawrence was at the piano. The composers represented were Mozart, Schubert, Wolf and Charles T. Griffes. There was also a group of traditional Negro spirituals. The audience, which occupied every available seat in the auditorium, derived much enjoyment from Mr. Hayes' artistry.

A piano recital was given by Bruce Simonds, a member of the Yale School of Music faculty, in Sprague Memorial Hall, on Nov. 27. As on former occasions, the young artist played in a manner artistic and delightful. His program was of contrasting moods.

The first of Arthur Whiting's five expositions of classical and modern chamber music for this season was given in Sprague Memorial Hall on Nov. 30. Mr. Whiting's program was devoted to classics. The assisting artists were George Barrère, flutist, and Charles Kullman, local tenor. Mr. Whiting was at the harpsichord.

Florence Otis, soprano, was recently heard in a costume recital at Trinity Church Auditorium. She was assisted by Norman Curtis, pianist.

ARTHUR TROOSTWYK.

DETROIT.—Georges Miquelle and his wife, Renee Longy-Miquelle, will give a cello and piano recital in London, Ont., on Jan. 4.

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English "Faust" Delights Philadelphia

PHILADELPHIA, Dec. 5.—The largest audience of the Philadelphia Civic Opera Company's season to date attended the performance of "Faust," given on Dec. 3 in the Metropolitan Opera House. Every seat was occupied and there were many standees.

The opera was sung in English, which the principals had evidently taken special pains to render understandable. The clarity of their enunciation disposed in this instance of the contention that intelligible opera in the vernacular is an impracticable ideal. The fact that the leading artists were employing their native tongue explains in part the excellence of the results achieved.

Dominant in the presentation was the effective portrayal of *Mephistopheles* by the admirable bass Henri Scott. This Philadelphia artist was in magnificent voice and made the most of his ample opportunities. Helen Stanley proved an attractive *Marguerite*, lending charm to

a conventionalized rôle and singing with notable tonal beauty. There was a virile and convincing *Valentine* in Horatio Connell, also a Philadelphian, who invested the Death Scene with dramatic realism. The *Faust* of Ernest Davis was a thoroughly commendable performance by an artist whose well trained voice proved a distinct acquisition to the Civic Opera Company's resources. Theodore Bayer was the *Wagner*, Lena Weber Bricker the *Martha*, and Veronica Sweigert the *Siebel*.

Alexander Smallens conducted with his usual authority, while the chorus met the demands imposed upon it with an artistry that bespoke admirable training. The stage pictures and groups were well handled by the efficient Alexander Puglia. Altogether the performance was an unmistakable index of brilliant progress made by the Civic organization since its initiation only two years ago.

H. T. CRAVEN.



Photo by White

Will Rogers, American Comedian Who, After an Intensive Tour with the De Reszké Singers, Will Make His Only New York Appearance This Season with the Quartet on Dec. 17, at the Fourth of Andres de Segura and S. Piza's "Artistic Mornings" at the Hotel Plaza.

Revivals and New Rôles Feature of Chicago Opera Week

(Continued from page 2)

dignity, forcefulness and individuality of manner, and was well received.

Claudia Muzio's singing as *Madeleine* was admirable, the glitter and freshness of her voice being noteworthy. She acted with vigor, bringing the third act to an electrifying conclusion.

Mr. Formichi was the *Gerard*, as before; José Mojica, the *Incredibly* and Antonio Nicolich, the *Public Attorney*. Miss Lenska, Miss Pavloska, as *Bersi*, and others lent interest to remaining parts. Mr. Trevisan brought to the contrasting rôles of *Fléville* in the first act and *Mathieu* in the third that power of characterization, grace of portrayal and sunny humor which have endeared him to patrons of the Auditorium. Mr. Polacco conducted.

Marguerite D'Alvarez gave her first performance of *Dalila* this season at Tuesday's repetition of "Samson et Dalila," in which Charles Marshall was once again a towering Israelite hero and Cesare Formichi an eloquent *High Priest*. Mme. D'Alvarez' interpretation of her rôle was well remembered here, however, from four winters ago, when she and Lucien Muratore opened the season in Saint-Saëns' operatic oratorio. It is one of the most glowing and sensitive portrayals the Auditorium has ever witnessed, opulent in voice and forceful, seductive and furious in mood. The three principals, together with the able young Chicago conductor, Henry G. Weber, were greeted effusively by their audience.

Edouard Cotreuil, José Mojica, Mr.

Nicolich and others contributed excellent "bits" to the performance, and Mr. Oukrainisky and his dancers took ample opportunity for the picturesque as offered in the ballet music. The chorus displayed fine pianissimo and its customary zeal.

Luella Meluis appeared as *Violetta* in the repetition of "Traviata" given in the Auditorium Nov. 28. She sang with extreme flexibility, and with a remarkably beautiful quality of tone, which never lost its evenness throughout a long and dazzling range. She is an admirable singer of *bravura*, and among the many excellent details of her workmanship, mention should be made of her unsurpassed scales, especially her rippling descent, her staccato, her trill and her *filor di voce*. Mme. Meluis displayed an excellent grasp of the score, and sang it deftly and easily, without pausing overlong for the ornaments with which she embellished it, even where it has seldom been decorated before. Mme. Meluis also brought a force of declamation to her recitatives which gave the familiar rôle many aspects of novelty. Making her most brilliant impression as a vocalist, she also gave a histrionic impersonation which was new in many respects and forceful throughout.

Antonio Cortis was an agreeable *Alfredo*. Robert Steel delighted his hearers by the finesse of his singing. Other points of the performance were as at earlier hearings, with Roberto Moranzoni conducting excellently.

Rosa Raisa made her first Auditorium appearance as *Madama Butterfly* at a special matinée on Nov. 29 in commem-

oration of the first anniversary of Puccini's death. In figure Mme. Raisa is smaller, and in voice larger than the *Butterflies* of recent years, so far as Chicago has made their acquaintance. Since Mme. Raisa has so loyal a following, it was natural a very large audience should gather to hear her first downtown performance of a rôle which she first added to her repertoire at Ravinia last summer. There are few rôles Mme. Raisa sings with so fine a legato as this one, and yet she retains in it all the breadth of style and splendor of voice which have made all her performances unique.

Charles Hackett sang *Pinkerton* interestingly, and Giacomo Rimini showed the rôle of *Sharpless* to be one well suited to his voice and to his ability to present a convincing portrait. Irene Pavloska's *Suzuki* was gratefully heard after this able singer's absence of a year. Giorgio Polacco conducted.

"Hérodias" Revived

"Hérodias," revived Monday night, was received with great satisfaction by a large audience. With Edith Mason, Cyrena Van Gordon, Fernand Anseau, Richard Bonelli and Edouard Cotreuil in the leading rôles, and with Gabriel Grovlez conducting, the performance reached the company's highest level in

excellence of ensemble and vocal brilliance. Mr. Bonelli's *Hérod* was an outstanding histrionic achievement, as this singer has a keenness of mind and theatrical sense which outran the purely vocal aspects of a rôle scarcely more individual than others in this lavish musical poster. Mr. Anseau's performance was a superb example of elegance of style. Mme. Van Gordon was heard in the title rôle with especial pleasure. Mr. Cotreuil sang *Phanuel* with dignity. The chorus was excellent, and Serge Oukrainisky and members of his corps de ballet gave colorful performances in the last two acts. Mr. Grovlez conducted a forcible and sonorous accompaniment with refined scholarly taste. Antonio Nicolich added interest to the Temple Scene by his bearing and his singing as the *High Priest*. Theodore Ritch sang the off-stage measures of the ritual with beauty, and Elizabeth Kerr was pleasant as a *Babylonian*. Désiré Defrère completed the cast as *Vitellius*, replacing, at only a few moments' notice, William Beck, who was found dead in bed.

Baklanoff Appears

Wednesday night's repetition of "Tosca" gave Georges Baklanoff his first assignment of the season, and the warmly admired Russian baritone was greeted with marked cordiality. His singing as *Scarpia* had its accustomed force, if no more than its accustomed beauty of tone. His impersonation of the police chief was superb in general outline, as well as in detail. Mr. Baklanoff has seldom given so smooth and full a performance as he did on this occasion.

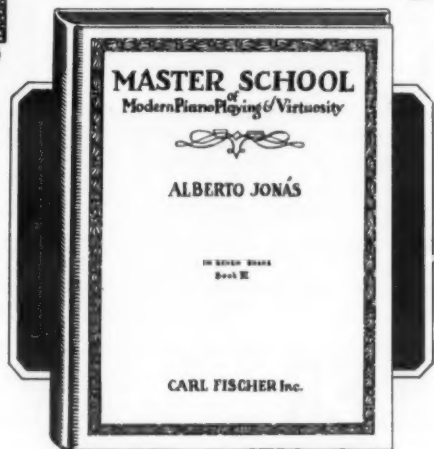
Rosa Raisa was in fine fettle as *Tosca*, and sang in true melodramatic fashion. Vocally her performance was most notable for its power; histrionically it was intense and, of course, physically beautiful. Charles Hackett sang *Cavaradossi* with that remarkable wealth of voice which, with his commanding presence, has endeared him to so many Chicagoans. He was one of the earliest figures in that advance of Americans into the auditorium which has assumed notable proportions this year. Mr. Hackett is one of the best liked, as well as one of the earliest and most gifted of the number. He exceeded his general average of vocal excellence on Wednesday, and gave an impassioned performance. Vittorio Trevisan showed his skill in caricature when he added to the evening a portrait of the *Sacristan* which is one of the most ingenious "bits" in the auditorium catalog. Robert Moranzoni conducted.

EUGENE STINSON.

On the evening of Dec. 14, Nancy Wilson, young American 'cellist, makes her début at Town Hall.

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HARTFORD SYMPHONY OPENS ITS SEASON

First of Three Concerts
Given Under Guest—
Recitalist Heard

By Burton Cornwall

HARTFORD, Dec. 5.—The Hartford Symphony opened its series of three concerts on Nov. 29, at the Capitol Theater. Moshe Paranov was the guest conductor. Mr. Paranov, a local musician of considerable talent, led the orchestra most successfully, as evidenced by the pleasure displayed by the audience. The program was as follows:

"Euryanthe" Overture.....Weber
"The Steppes of Central Asia".....Borodin
"Les Preludes".....Liszt
Concerto in A Minor.....Grieg
Waltz, "Tales from the Vienna Woods".....Strauss
"American" Fantasia.....Victor Herbert

The piano soloist was Lois Phelps, who won considerable recognition through her playing of the concerto.

Under the auspices of the Eastern Star, Florence Otis, soprano, appeared in a costume recital, on Nov. 30 at Unity Hall. Miss Otis, assisted by Norman Curtis at the piano, gave a very interesting program of American, works including MacDowell's "Old Garden" Cycle, and closed her program with four Gipsy songs, pleasing her audience.

ITHACA HOLIDAY RECITALS

Robert Koch and Violin Students Appear
in Attractive Programs

ITHACA, N. Y., Dec. 5.—Two interesting programs ushered in the holiday season at the Ithaca Conservatory.

The first was given by students of the violin department, representing all grades, in the Conservatory Little Theater under the musical direction of W. Grant Egbert. Participants were Mary Parisell, Olga Rita Barina, Marjorie Seeley, Viola Wasterlain and Phillip Williams. The two latter are César Thomson master scholarship winners. Others appearing were also scholarship winners. On the program was music by Bach, de Beriot, Schubert, Corelli-Thomson and Vieuxtemps.

The second event was the first appearance of Robert Koch, tenor and faculty member of the Ithaca Institution of Public School Music, of which Albert Edmund Brown, baritone, is dean. The program included songs by Handel, Leoncavallo, Giordani, Puccini, Brahms, Schumann, Tscherepnin, Rachmaninoff and other composers. Mrs. Brown accompanied.

Mr. Koch comes from Amsterdam, N. Y., and was formerly a member of the faculty of Mercersburg Academy and Susquehanna University. He studied in New York under Edmund J. Myer, William Vilonat, Albert Clerk Jeannotte and Manley B. Boone. He has sung with the Manhattan Opera Company and has been soloist in several New York churches.

Renée Chemet Visits Indiana University

BLOOMINGTON, IND., Dec. 5.—Renée Chemet, violinist, opened the season's program of artist concerts at Indiana University on Nov. 17 before a large student audience. She won praise for tonal clarity and exact intonation. The Beethoven Sonata in C Minor was given with the assistance as pianist of Joseph Brinkman. The Friday Musicales of the University celebrated its twentieth anniversary on Nov. 13 at the home of Mrs. Axel Skjerne, wife of the head of the piano, organ and theory department. Past presidents, including Mildred Legge, soprano; Helen Shields, violin, and Helen Hinkle, piano, gave the program. H. E. HALL.

American Works Heard in Chicago

CHICAGO, Dec. 5.—Mrs. H. H. A. Beach, composer and pianist, was heard in a concert of American music, under the auspices of the Marion Department Club, in the Spencer Hotel, on Nov. 24. The short but characteristic bits of American work met with the hearty approval of a capacity audience and created a marked impression. The program opened with a Prelude by Mary Howe, followed by MacDowell's "Flute Idyl." Other composers represented in this group were John K. Paine, Helen Sears, Louis M. Gottschalk and Ethelbert Nevin. The second group opened

"Bagdad Beggar" Bows to America

SAN JOSE, CAL., Dec. 5.—The "Bagdad Beggar," a light opera with music by Thomas Vincent Cator, book by Perry Newberry and Louis B. Jacobs, had its première at the Victory Theater on Nov. 23 with a second performance on the following evening.

The work is the initial theatrical effort of Mr. Cator and Mr. Newberry—both of whom are well known in this city. Mr. Jacobs has been associated with the Paul Steindorff and Ferris Hartman operatic forces, and with other producing organizations. The authors have combined the stories of Cinderella and Aladdin and expanded them into an Arabian Night's extravaganza to which Mr. Cator has written a musical score that is at once melodic and impressionistic. The Prelude to Act 1 is a harmonic setting that gives the atmosphere of the Orient.

Leda Gregory Jackson made a delightful *Cinderella*, and Stanley Egense,

tenor, was successful in the title rôle. William Degan as *Sanko Sin*; George Carroll as *Hajib*, Grand Vizier of Bagdad, and Arthur Cyril Cyrello as *Dinkididis*, a marriage broker, were the outstanding male members of the cast. Eugenia Reynolds as *Lalah* and Olivette Mitsch-Nichols as *Aladdin's Mother*, were conspicuously successful in other rôles, while Ruth Deming, Rae Aitkens and Loretta Mager played the women's comedy parts in clever fashion. Wanda Allen, solo dancer, did artistic work.

A large chorus of splendid voices was one of the high lights of the production. There were 100 persons in the cast, the majority of them being resident artists. The operetta was staged by Winfield Blake of San Francisco, and the whole was elaborately costumed from original designs by Blake and Amber. The scenery was built and painted in Carmel by the author's fellow artists.

The orchestra of fifteen was conducted by the composer.

MARJORY M. FISHER.

KANSAS CITY PROGRAM

Woman's City Club Presents Singers in
Joint Recital

KANSAS CITY, Mo., Dec. 5.—Mrs. Allen Taylor, soprano, and Stanley Deacon, baritone, attracted a large audience on Nov. 25 to the Woman's City Club, where they were heard in a joint recital.

Mrs. Taylor, who has appeared as leading soprano with the Kansas City Civic Opera Company, sang with dramatic effect "Ritorna Vincitor" from "Aida," and songs by Pizzetti, Cimara and Respighi. English songs by Browning, Weaver, Dunhill and Golde were also enjoyed.

Mr. Deacon has also gained admirers through his work with the Kansas City Opera Company. His resonant voice was

REQUIEM PROGRAM GIVEN IN CLEVELAND

Mendelssohn Choir Joins
Sokoloff Forces in
Brahms Work

By Florence M. Barhyte

CLEVELAND, Dec. 5.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, assisted by the Mendelssohn Choir, Ernest Lunt, leader, and Grace Kerns, soprano, and Thomas Denijs, baritone, gave the following program in Masonic Hall, Nov. 26 and 27:

Overture, "Academic Festival" } Brahms
Requiem } Brahms

This concert was of exceptional interest. The Mendelssohn Choir was enthusiastically greeted, and although the program was conducted by Mr. Sokoloff, a storm of applause called Mr. Lunt to the stage from his box to share the honors. The chorus is extremely well balanced and sings with exquisite shading. The orchestral work was of paramount proportions, and Mr. Sokoloff, who has won renown as an interpreter of Brahms, lived up to his own traditions.

Miss Kerns displayed a voice of a fine, clear texture. Mr. Denijs' voice was of much warmth and sympathetic quality.

The "Academic Festival" formed a spirited contrast to the more sombre character of the Requiem.

used with intelligence, and his clear diction was particularly noticeable in "Largo al Factotum." Mr. Deacon made interesting an Italian and English group. Mrs. Taylor and he closed the program with duets.

Powell Weaver assisted both artists. The audience warmly applauded his songs. These were "Moon Marketing," sung by Mrs. Taylor, and "Dream Dawn," sung by Mr. Deacon.

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with two Preludes for the left hand by Arthur Foote and Marion Bauer, followed by compositions by Harriet Ware, Ethel Glenn Hier, Ulric Cole, Marion Ralston, Coleridge-Taylor, Carlos Troyer, Homer Grunn and Charles Wakefield Cadman. The entire third group was devoted to works of Mrs. Beach. These included a Nocturne, "The Old Chapel by Moonlight," "Morning Glories" and "Rosemary and Rue" from her Suite "Grandmother's Garden," "Dancing Leaves," "The Hermit Thrush at Morn" and Gavotte Fantastique.

Frederic Tillotson to Wed

BOSTON, Dec. 5.—The announcement has been made of the engagement of Marjorie Goodwin and Frederic Tillotson, pianist, of this city. The wedding is to take place on Dec. 21. Miss Goodwin is a graduate of the Faelten Piano-forte School, where she has been on the faculty. She is a member of the faculty of the Whitney Studios of Platform Art and is at work on a book. Mr. Tillotson came to Boston from Denver when nineteen years of age to study at the New England Conservatory and with Heinrich Gebhard, under whom he made his Boston début. W. J. PARKER.

String Quartet Wins Prize Given by Philadelphia Philharmonic Society

PHILADELPHIA, Dec. 5.—The annual contest for the gold medal awarded by the Philharmonic Society of Philadelphia for excellence in some musical branch was held in the Settlement Music School, chamber music playing being the field of competition. The medal was won by a string quartet, composed of David Savitt, first violin; Gabriel Braverman, second violin; George Stutman, viola, and David Freed, cello. The judges were M. Zamustin, president of the Philharmonic Society; Sascha Jacobinoff, violinist; Joseph Wisson, of the Jacobinoff-Wissow-Folman Trio; Edwin A. Fleisher, president and benefactor of the Symphony Club; Hanns Pick, leading cellist of the Philadelphia Orchestra, and S. L. Laciard, music editor of the *Public Ledger* and the *Evening Public Ledger*. W. R. MURPHY.

Prize Works by Detroit Composers Given by Club

DETROIT, Dec. 5.—On the morning of Dec. 1 the Tuesday Musicales presented a group of compositions from its annual contest for Detroit composers. The event took place in the Church of Our Father and attracted a large audience. The most pretentious work was a suite, "Night Scenes," for violin, viola, cello and piano, by Gustav Mann, which won the John H. Kunsky Prize. It was played by Thelma Newell, Juanita Berry, Herman Guenther and Ada Gordon. From the viewpoint of the audience, first honors went to Frank Bishop for his setting of the Psalm 13, sung by Jane Robinson. It is a work of spiritual beauty and considerable originality, and was awarded honorable mention by the judges. Others participating in the program were Muriel Kyle, Mrs. Leslie Lamborn, Edward Minke, Gertrude Greer, Robert Seel, William Fishwick, Cora MacLeod, Frank Bishop and Elizabeth Ruhlman. Two prize winning compositions, Mr. Mann's oratorio and "Blow, Blow, Thou Winter Wind," for male chorus, could not be presented at this time. MABEL McDONOUGH FURNEY.

CLEVELAND GREETSS CONCERTS BY STARS

Amelita Galli-Curci and
Rachmaninoff Appear
in Recitals

By Florence M. Barhyte

CLEVELAND, Dec. 5.—Amelita Galli-Curci was greeted by a host of admirers in Public Hall, on Nov. 26. This was her first visit after an absence of several years, and never has Cleveland heard Mme. Galli-Curci in better voice than on this occasion.

The program opened with old Italian songs. Next, "Una voce poco fa," from the "Barber of Seville," and the Mad Scene from "Hamlet," were effective. Particularly fascinating was an excerpt from "Dinorah." Leon's "The Brownies" and Rabey's "Tes Yeux" were also charming.

Homer Samuels supplied his customary impeccable accompaniments, and appeared as soloist in numbers by MacDowell and Grieg. Manuel Berenguer assisted in his capable style with flute obbligati.

Sergei Rachmaninoff played to a capacity audience in Masonic Hall, on Nov. 23. As usual, he thrilled his audience with superb art. Bach's Partita No. 4 was followed by a Schubert Impromptu and the transcribed Schubert song, "The Brooklet." Chopin's Sonata in B Minor was masterfully played. A group by Liszt, Medtner and Rachmaninoff was most enjoyable.

The Singers' Club gave its first concert of the year to a large audience in Masonic Hall, on Nov. 27. The program marked the one hundred and first concert in the thirty-third season of this organization. J. Van Dyke Miller has achieved splendid results in his brief term

as leader, and the men responded eagerly to his baton.

The program was of exceptional interest, as Tito Schipa was soloist. Mr. Schipa's first number, "Ah! fuyez douce image," from "Manon," immediately won the admiration of his listeners for the clear, perfect tones he produced. Other numbers were by Rogers, Bateman, Leoncavallo, Roig and Bemberg.

The Club sang with style and rich tone color. A chorus from "L'Africaine" was in effective contrast to Cadman's "At Dawning." Rasbach's "Trees" and Grieg's "Land-Sighting," the latter with an incidental solo by John Pierce, were also attractive numbers. Kresser's "Prayer of Thanksgiving" formed a dignified and dramatic conclusion.

ZOELLNERS BOOKED AFIELD

Quartet Opens Los Angeles Season and
Accepts Other Engagements

LOS ANGELES, Dec. 5.—The first concert in the Zoellner Quartet's present series was given in the Biltmore salon on Nov. 2.

The Zoellner Quartet also inaugurates a series of four concerts at Pomona College, Claremont, to be followed by a series in San Diego, commencing in January.

The Zoellners also conduct the Zoellner Conservatory, which they founded some four years ago. The Conservatory's faculty again is of high caliber, including Joseph Zoellner, Jr., in the piano and cello department; Joseph Zoellner, Sr., Amandus Zoellner, Antoinette Zoellner, violinist, and Arnold J. Gantvoort, formerly dean of the Cincinnati College of Music, who teaches composition, counterpoint and solfège. Albert E. Ruff teaches singing. For two years he was the teacher and coach of Anna Case, Anna Fitzu and other prominent singers. Twenty-two instructors comprise the faculty.

Free solfège lessons are given students entering the Conservatory.

Antonio Cortis Began

Musical Career at Age
of Five with Solfège



Photo by Daguerre

Antonio Cortis, Tenor of the Chicago Civic Opera

CHICAGO, Dec. 5.—Although Antonio Cortis, the young tenor of the Chicago Opera, waited until he was twenty-four years of age to make his real début as a leading tenor, he was a music student at the age of five.

At this early period, his mother, who had already discovered in her son a predisposition towards music, allowed his elder brother to give him lessons in solfège!

Finding that he progressed rapidly in his music, she encouraged him to sing in a church choir. There he became acquainted with the older religious music, which made a deep impression on his imagination. At eighteen he began to sing second tenor parts, meanwhile continuing his theoretical studies, and at twenty-one was considered ready to turn his attention seriously toward a career in opera.

Three years later, a short but intensive course of voice training had brought to Mr. Cortis a facility and power which made his formal début in "Tosca," at the Théâtre-Comique of Barcelona, a highly important event in his life. The attention then shown him led to engagements elsewhere.

In the comparatively short time since, Mr. Cortis has been heard in many of the important opera houses of Europe, having sung in Milan, Naples, Stockholm, Madrid, Rome, as well as in Havana and South America. He appeared with Enrico Caruso and has sung with Amelita Galli-Curci. It was while singing at Havana that a representative of the Chicago Opera heard and engaged him.

Mr. Cortis made his American début on the opening night of the Chicago season of 1924-25, in "Gioconda," with Rosa Raisa, Cyrena Van Gordon, Kathryn Meisle and Cesare Formichi. Since that time he has been assigned rôles as varied as those of Alfredo in "Traviata" and Manrico in "Trovatore."

Mr. Cortis is married to a native of Barcelona, and has an eight-year old daughter, in whose artistic future he is much interested.

Omaha Club Entertains Harmati

OMAHA, Dec. 1.—The Matinée Musicale gave a reception and tea for Sandor Harmati, the new conductor of the Omaha Symphony. Upon this occasion, Mr. Harmati illustrated and described Schubert's "Unfinished" Symphony and told anecdotes of the life of Schubert. Mrs. S. S. Caldwell, president of the program committee of the Tuesday Musical Club, gave a dinner party with Mr. and Mrs. Harmati as honor guests. The conductor spoke before the Women's Club, describing the different numbers to be presented on the first symphony program.

MARGARET GRAHAM AMES.

Canadian Quartet Plays in Rochester

ROCHESTER, N. Y., Dec. 5.—The Tuesday Musicale opened its season in Kilbourn Hall on the morning of Nov. 24, with a recital by the Hart House Quartet from Toronto, Canada. It was the first stop on a first tour of this country, and the musicians were well received. The personnel is: Geza de

Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello. Their numbers were the Debussy Quartet in G Minor, Op. 10; Bartók's Quartet No. 1, Op. 7; and the Beethoven Quartet in F, Op. 135. The musicians were perhaps most at home in the Bartók music, playing it with evident enjoyment.

MARY ERTZ WILL.

"ISTAR" VARIATIONS PLAYED IN ST. PAUL

Verbruggen Gives List
With De Gogorza as
Soloist

By Florence L. C. Briggs

ST. PAUL, Dec. 5.—The fourth in the St. Paul series of concerts by the Minneapolis Symphony was given on Nov. 28 with Henri Verbruggen conducting and Emilio de Gogorza as baritone soloist. The program was as follows:

Overture to "Euryanthe".....Weber
Symphony, "Harold in Italy".....Berlioz
Aria, "Diane Impitoyable".....Gluck
Aria, "Promesse de mon avenir".....Masset
Symphonic Variations, "Istar".....d'Indy

Following the Overture by Weber, and preceding Berlioz' Symphony, Mr. Verbruggen turned to the audience and explained the music to be played. The playing of all the numbers was enjoyed, especially the work of Paul Lemay as viola soloist.

Mr. de Gogorza's singing was a feature of the evening. As encore, he sang "Largo al factotum" from the "Barber of Seville." The audience applauded frenetically.

The same orchestra's concert of a few days previous provided an evening of enjoyment in the playing of Dohnanyi's Suite Op. 19, as the principal orchestral number. Cecilia Hansen, violinist, was the soloist in Bruch's Concerto in D. The young player was persistently applauded and gave several encore numbers.

The Schubert Club's activities in the field of chamber music was illustrated in a recent appearance of a string quartet in a program sponsored as a student activity. Members of the quartet are Ruth Helger, first violin; Mildred Schleck, second violin; Helen Hart, viola; Esther Eue, cello. The numbers included a Haydn Quartet and pieces by Weber, Nevin and a Pochon arrangement of an English folk song. Others to appear on this program were Daphne Schaul, who read a paper on "The Foreign-Trained Artist in America;" Helen Johnson, soprano, and George Smith, pianist.

Students' Recital Is Given at Athens College

ATHENS, ALA., Dec. 5.—At the November students' recital of the department of fine arts, Athens College, 15 students, three of them appearing for the first time in these recitals, played the representative works of Gurlitt, Chopin, Beethoven, Hagedorn, Torjusson, Godard, Rimsky-Korsakoff, Grainger, Tchaikovsky, Schubert, Paderewski, Floy Bartlett, Berta Ruck and Ballantine. The Rhythm Orchestra, under the leadership of Mrs. M. E. Beckett, played Powers' "Sans Souci" and Weidig's Moderato grazioso. The second students' recital was held Dec. 4. The series is under the direction of Frank M. Church. A three-manual organ has been installed in the Athens First Methodist Episcopal Church South, where Mr. Church is organist. Choral services are held on the last Sunday of each month.

De Reszké Singers, Club and School Lists Provide Wichita Fare

WICHITA, KAN., Dec. 5.—The De Reszké Singers gave one of their much-enjoyed programs at the Forum recently. An added attraction of the program was Will Rogers, humorist. A meeting of the Saturday Afternoon Musical Club was devoted to two-piano compositions in a program arranged by Mrs. Victor Johnson. Notable numbers performed were the E Flat Concerto by Beethoven, Concerto in C Minor by Pierné, and "Eastern Intermezzo" by Percy Grainger. The senior class of Mount Carmel Academy Conservatory gave a miscellaneous program, featuring piano, violin, and choral numbers, on Nov. 22, to celebrate the feast of St. Cecilia.

T. L. KREBS.

MARIE ROEMAET

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Symphonette Ensemble Enters Concert Field Under Baton of Edgar Carver

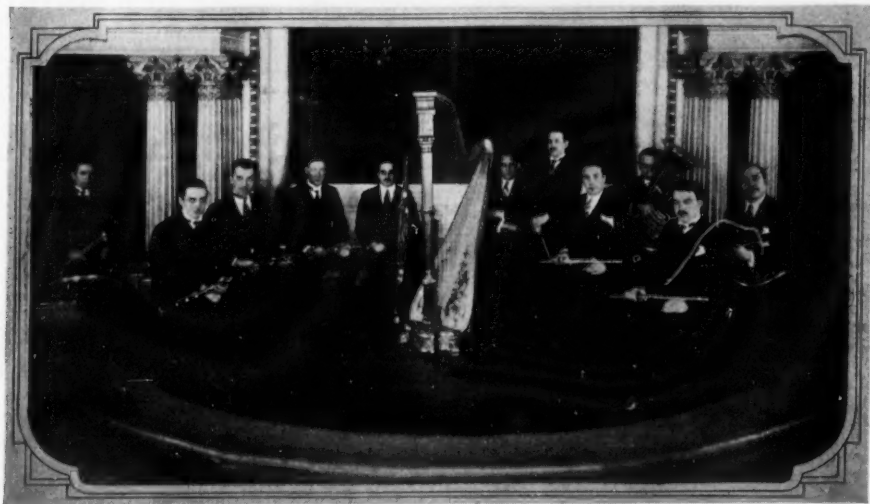


Photo by Century Flashlight Photographers

Leader and Members of the Symphonette Ensemble: Left to Right: Harry Hoffmann, Timpani; Edward Kivlin and Walter Thalín, Clarinets; George Foreman, Oboe and English Horn; David Swan, Bassoon; Sett Morscher, Harp; Edgar R. Carver, Conductor; Samuel Levitsky, Meredith E. Willson and Ellis McDiarmid, Flutes; Adolph Moser, Tuba, and Arkoda Yegudkin, French Horn

A LITTLE over two years ago Edgar R. Carver invited a few New York musicians to meet for an experimental rehearsal of some unusual scores—unusual because the instrumentation called for only flutes, clarinets, oboe, English horn, French horn, bassoon, tuba, tim-

pani and harp. The rehearsal proved so interesting and enjoyable that they decided to organize a club under the name of the Symphonette Ensemble.

This group of musicians was formed of players in the symphony orchestras of New York. The ensemble is made up of Edward Kivlin and Walter Thalín,

clarinets; George Foreman, oboe and English horn; David Swan, bassoon; Sepp Morscher, harp; Samuel Levitsky, Meredith E. Willson and Ellis McDiarmid, flutes; Adolph Moser, tuba; Arkoda Yegudkin, French horn, and Harry Hoffmann, timpani.

During one of their rehearsals, which have been going on with conscientious regularity for the past two years, Willem van Hoogstraten, former conductor of the New York Philharmonic, now of the Portland Symphony, dropped in and asked if he might listen. He was so pleased by the artistic excellence of what he heard that he wrote a letter in which he said: "I was impressed by the highly musical value of their work, by their fascinating sense of rhythm and the fine shading of their nuances."

The Symphonette Ensemble is now in the concert field under the management of Ch. C. Parkyn.

Gunster Heard in San Angelo

SAN ANGELO, TEX., Dec. 5.—One of the most delightful recitals which local audiences have been privileged to hear was given by Frederick Gunster, tenor, recently. Mr. Gunster charmed his listeners with a program including classics, operatic numbers and popular Negro dialect and folk-songs. Complete control of his voice in the low notes and ability to reach and hold higher ones distinguished his performance.

Schnitzer Will Tour Canada

Upon her return from Europe, Germaine Schnitzer, pianist, will leave immediately for Canada, where she is booked for a tour. After the Christmas holidays she will appear in several cities in the East and will give her first recital in New York on Jan. 12 in Aeolian Hall.

ENGLISH ORGANIST HEARD IN SAN FRANCISCO EVENT

Alfred Hollins Plays Own Works in Recital on Municipal Organ—Civic Center Program Given

SAN FRANCISCO, Dec. 5.—A Thanksgiving Day recital was given on the municipal organ in the Civic Auditorium by Alfred Hollins. The concert was free to the public, and under the auspices of the auditorium committee of the Board of Supervisors. It was broadcast by Station KGO.

The program included a Mendelssohn Sonata, Bach's Toccata in F; numbers by King Hall, Wolstenholme, Turner, Weber, and compositions by Mr. Hollins, including improvisations on themes submitted by members of the audience.

While in San Francisco, Mr. Hollins was guest of honor at a luncheon in the Clift Hotel given by the Northern California Chapter of the American Guild of Organists. Wallace A. Sabin, dean of the Guild, introduced Mr. Hollins, and J. Emmett Hayden extended greetings from the Mayor and Board of Supervisors of San Francisco.

Another Thanksgiving program was given out-of-doors at the Civic Center by the "Student Prince" company, now playing at the Curran Theater. The program, made up of musical numbers, was enjoyed by a multitude of people who gathered in front of the City Hall, including Mayor Rolph and other city officials.

MARJORY M. FISHER.

Carlos Salzedo, harpist, makes a soloist appearance with the Friends of Music in New York on Dec. 13, playing the "Sacred and Profane" Dances of Debussy.



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Cincinnati Exhibits Qualms Over Première of Casella's "La Giara"

CINCINNATI, Dec. 5.—Alfredo Casella was the guest leader and piano soloist in the sixth pair of concerts by the Cincinnati Symphony on Nov. 27 and 28, when the following program was given:

Overture, "The Magic Flute"....Mozart
Suite, "The Good Natured Ladies,"
Scarlatti-Tomassini
Partita for Piano and Orchestra, Casella
Suite from the Ballet, "La Giara,"
Casella
(First American performance)

The first was given a magnificent performance by Fritz Reiner, conductor, who not only knows the classics but also the moderns. The Suite which followed was made by Tomassini out of some so-

natas of Scarlatti. The arranger used great judgment in not inserting modern themes. He has made a very acceptable concert number. The Partita and the Suite from the Ballet by Casella were new here. The composer played the piano part in the former work, which is brilliantly modernistic. The Suite, which goes back to Rossini for inspiration, has a voice part. It was received with mixed feelings, but the composer was recalled to receive the applause of the audience.

The Woman's Club, through its music department, brought William Wade Hinshaw's galaxy of singers in "The Marriage of Figaro" on Nov. 25, which was heard by a large audience. They were well repaid, for all the singers

were of the first order. Alfredo Valentini as the Count; Clytie Heine as the Countess; Pavel Ludicar as Figaro, and Edith Fleischer as Susanna, with Kathleen Bibb, made a good cast. Of course, it was the music of Mozart which attracted, but when well done the score gives an added pleasure.

The Matinée Musical Club, of which Mrs. Adolf Hahn is president, gave its first performance of the year in the Hotel Gibson on Dec. 1. It was a great success in every way. Over 1000 persons were present and listened to the Russian Symphonic Choir. The shading was marvellous. The "Volga Boat Song," done by the men, was splendidly sung.

At the Cincinnati Conservatory, Fay Ferguson gave on Dec. 1 the first of four recitals for the piano. She played the seldom heard Sonata, Op. 109, of Beethoven, the "Abegg" Variations of Schumann and the Impromptu in F Minor of Schubert with a feeling that was remarkable for one so young.

PHILIP WERTHNER.

Boston Activities

Dec. 5.

The November musicale of the Needham Music Club, in charge of Mrs. Benjamin D. May, was an unqualified success. Mrs. May presented Liza Lehmann's "In a Persian Garden" with the following artists: Mabel P. Friswell, soprano, pupil of Marie Duma; Rulon Y. Robison, formerly operatic tenor of the Boston Society of Singers; Adah G. Fuller, contralto, and Michael A. Ahearn, bass-baritone, pupil of Mr. Robison. These musicians were equal to the demands of the score, both as soloists and in the quartets. Mrs. May was accompanist. The program was a request musicale.

* * *

Announcement is made by Mrs. S. M. Williams of the engagement of her daughter Susan to John Aleck Lunn, son of Mrs. John G. Lunn of Fort Collins, Colo. Miss Williams is a graduate of the New England Conservatory, and has appeared as a pianist. Mr. Lunn has attended the Colorado State University, Harvard, and the Massachusetts Institute of Technology.

* * *

Two notable return recitals are announced to be given in Symphony Hall. Ignace Jan Paderewski will appear on Sunday afternoon, Dec. 27, for the benefit of the American Legion Endowment Fund, in an all-Chopin program. Roland Hayes, tenor, will sing on Sunday afternoon, Jan. 3, for the benefit of the Robert Gould Shaw House.

* * *

Claudine Leeve, soprano of this city, was soloist with the Fiedler Trio at the recent convention of public school teachers held in Pascoag, R. I. Mme. Leeve was in splendid voice.

* * *

Maria Kurenko, Russian coloratura soprano, will make her first Boston appearance in Symphony Hall on Thursday evening, Jan. 7. W. J. PARKER.

Fannie Charles Dillon Plays Own Works in Los Angeles

LOS ANGELES, Dec. 5.—Fannie Charles Dillon presented an entire program of her own piano composition for the MacDowell Club of Allied Arts on Nov. 16. She played a movement from the "Symphonic Pastoral," the first movement of her piano sonata, Op. 27, a group of preludes and ten short descriptive pieces. "In Balsam Shade" and "Dream Tryst" were composed at the MacDowell Colony in Peterboro, N. H. Miss Dillon creates a fitting atmosphere for each one of her numbers, whether they are descriptive or abstract in character. She has also played recently in Glendale and Hollywood.

Florence Macbeth Sings in Racine

RACINE, WIS., Dec. 5.—Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, assisted by George Roberts, composer and pianist, under the auspices of the Junior League Artist's Series, delighted a large audience with her beautiful singing of a program composed of old English, French and modern composers, supplemented by the Shadow Song, from "Dinorah," as the pièce de résistance, in the Orpheum Theater last Monday night. A. M.

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Sonata Programs Renewed—
Elisabeth Rethberg and
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Joint Concert

PHILADELPHIA, Dec. 8.—The delightful sonata evenings established a number of years ago by D. Hendrik Ezerman, in cooperation with successive violinists, were renewed recently in the Academy Foyer, when his associate was Boris Koutzen of the Philadelphia Orchestra.

These artists played with spirit and mastery the Mozart Sonata in E Flat,

Beethoven's in C Minor and one by Nicolai Medtner in B Minor. The last composition, receiving its first Philadelphia performance, proved a work of authentic structure, melodically fresh, and with admirable interweaving of the two instruments. It was well interpreted.

The postponed inaugural of the Monday Morning Musicales, which are given in the Bellevue-Stratford under the direction of Mrs. Harold Ellis Yarnall and Arthur Judson, took place with the original soloist, Elisabeth Rethberg, Metropolitan Opera soprano, and Carlos Salzedo, harpist.

Mme. Rethberg sang magnificently, both in arias from "Freischütz" and the "Marriage of Figaro," and in songs by Schubert and Brahms. Mr. Salzedo played a number of antiquarian pieces and then showed the rich color of the harp in a series of his own compositions, of which "Mirage" and the dazzling "Whirlwind" were outstanding. He also played, to the manifest delight of the audience, transcriptions of old-time favorites, such as "Deep River," "Believe Me if All Those Endearing Young Charms" and the "Last Rose of Summer."

W. R. MURPHY.

String Orchestra Opens Portland
Municipal Series

PORTLAND, ORE., Dec. 5.—The Ted Bacon String Orchestra opened the municipal concert season on Nov. 22. These young violinists and viola players are from the studios of Ted Bacon and his assistants. Augmenting the orchestra in this program were Ferdinand Konrad, Roy Hurd, Emil Jaeger and Howard Orser, cellists; George Bertram, Al G. Everest and Ralph Morris, basses; Ruth Close, harpist, and Dorothy Walton and Kenneth Roduner, pianists. The soloists were William Robinson Boone, organist; Alta Guthrie, Marion Mustee and Patsy Neilan, violinists. The Arion String Quintet also played. Ensemble numbers arranged for strings by Mr. Bacon were effective.

JOCELYN FOULKES.

the Capitol's organization, is seen with Alice Wynne in an interpretation of Strauss' "Voices of Spring." A Hawaiian cycle presents Tandy Mackenzie, tenor, in an original Hawaiian melody. The orchestra, conducted by David Mendoza, contributes Tchaikovsky's "Capriccio Italien" and an interlude.

Sacramento Has Drive for Memorial
Chimes

SACRAMENTO, CAL., Dec. 5.—The Sacramento War Mothers' Association conducted a drive during Thanksgiving week for \$20,000 for memorial chimes to be placed on the Municipal Auditorium now being erected. The carillon will be dedicated to the Sacramento boys who died in the late war.

FLORINE WENZEL.

San Francisco Musicians Well Received
in Atlanta

ATLANTA, GA., Dec. 5.—The Chamber Music Society of San Francisco appeared in concert under the auspices of the Atlanta Music Club recently in the Woman's Club Auditorium. A capacity audience enthusiastically greeted the organization, which was visiting Atlanta for the first time. The program, including the Quartet in E Flat of Beethoven; a Nocturne and Scherzo for flute and strings, written especially for the Chamber Music Society by Arthur Foote, and the Ravel Quartet in F, was given definite approval. The artists responded to demands for encores with Beethoven's Minuet in G, a Tango by Albeniz, and the Adagietto from Bizet's "Arlesienne" Suite.

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CONCERTO BY BLOCH IS CHICAGO NOVELTY

Frederick Stock Conducts
New Composition with
Symphony Men

By Eugene Stinson

CHICAGO, Dec. 5.—The Chicago Symphony, led by Frederick Stock, presented the following program at its seventh pair of subscription concerts, given Friday afternoon, Nov. 27 and the following evening:

Symphonic Poem: "Stenka Razin," Op. 13.....Glazounoff
Concerto Grosso, for String Orchestra with Piano Obligato.....Bloch (First performance in Chicago)
"Polish" Rhapsody, Op. 25, Gregor Fitelberg
Symphony No. 5.....Tchaikovsky

Interest centered in brilliant performances of the Symphony. Glazounoff's music seemed pleasant, even if it disturbed no one.

Ernest Bloch's Concerto Grosso, written in an ancient form, savored only occasionally of the affectation most modern audiences anticipate when a contemporary composer deliberately chooses an obsolescent form. Perhaps, had Mr. Stock's performance been less inflexible, even greater delicacy of workmanship and mood than arrested attention might have enhanced the first impression. There was, however, a very clean performance of the four movements—Prelude, Dirge, Pastorale and Rustic Dance, and Fugue—for the orchestra never fails in precision and fidelity to text.

Mr. Fitelberg's Rhapsody, introduced to America by the Philadelphia Orchestra in 1921, made a highly agreeable impression, though its performance here at a time when Strauss' "Rosenkavalier" is having performance, and before an audience very loyal to Debussy, made plain two major indebtednesses on the part of the gifted and enthusiastic composer. This work was carefully performed, although the orchestra did not seem to catch as much sprightliness as it seemed to contain.

Harald Logan Gives Kansas City Recital

KANSAS CITY, MO., Dec. 5.—Harald Logan, pianist, a recent acquisition to the Horner Institute of Fine Arts faculty, was presented in a recital at the new Horner Institute Auditorium, on Nov. 9. Mr. Logan set himself an exacting task in a program of César Franck's Prelude, Choral and Fugue; the "Phantasiestücke" of Schumann, two poems of Scriabin, two numbers from the "Elégies" of Busoni and Liszt's "Spanish" Rhapsodie, but he met the many demands. His broad intellectual grasp of his work, good taste and a well developed technical equipment won the high regard and admiration of an audience that filled the hall.

BLANCHE LEDERMAN.

Teachers Active in San Antonio

SAN ANTONIO, TEX., Dec. 5.—The San Antonio Music Teachers' Association has opened an active season with increased membership, under the presidency of Alice Mayfield. The year's program includes two talks each month on theory and harmony by Oscar J. Fox. Other topics are "My Summer in France," John M. Steinfeldt; "An Evening with Mozart," Mary Stuart Edwards; "Russian Music," Tekla Staffell; "Indian Music," Dorothy Classen; "French Organs and Organists," Lottie Kiddle; "Music of the Present Decade," Clarence Magee; "Stringed Instruments," Mrs. G. Morgan Niggi; and "A Professional Evening," Adeline Bardenwerper.

GENEVIEVE M. TUCKER.

DETROIT FORCES GIVE HOFMANN WORK

DETROIT, Dec. 5.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, with Josef Hofmann as soloist, gave the following program in Orchestra Hall on Nov. 26 and 27:

Overture to "König Stephan".....Beethoven
Symphony in C major, No. 97 (B. & H. No. 7).....Haydn
"The Haunted Castle," Symphonic Narrative.....Hofmann
Piano Concerto in D Minor.....Rubinstein

This program rose to heights hitherto unscaled this season. Mr. Hofmann played magnificently, with amazing technical skill, an opulence of tonal beauty and a complete intellectual grasp of the score. The applause that followed each movement was of such magnitude that he added three encores, the most interesting one being a fantasy of his own, which he played on Friday evening.

As a tribute to Mr. Hofmann, the orchestra gave his "Haunted Castle," imparting to it an eerie atmosphere of desolation which formed an ideal background for the crashing climax of the narrative. In sharp contrast was the Haydn work, the delicate lines of which Mr. Gabrilowitsch traced with consummate skill and discrimination.

Gabrilowitsch Is Soloist with Detroit Men in Ann Arbor

ANN ARBOR, MICH., Dec. 5.—William H. Murphy, president of the Detroit Symphony Society, journeyed with the orchestra to Ann Arbor on Nov. 23, for the concert given in Hill Auditorium under Victor Kolar. Ossip Gabrilowitsch was the soloist, playing the "Emperor" Concerto of Beethoven. The audience was one of the largest which has ever greeted the Detroit Symphony in Ann Arbor.

Joint Concert Given by San Francisco Musical Club

SAN FRANCISCO, Dec. 5.—William Van Den Burg, cellist, and Pearl Hosack Whitcomb, soprano, gave the second of the November programs for the San Francisco Musical Club before a large audience in the Fairmont Hotel. Mr. Van Den Burg, assisted by Michel Maskevitz, pianist, gave the Grieg Sonata, Op. 36, and a group by Glazounoff, Fauré and Dittersdorf-Kreisler, revealing a beautiful, smooth tone and decided interpretative gifts. Mrs. Whitcomb, accompanied by Lincoln Batchelder, contributed unhackneyed songs by Bachelet, Vidal, Pugno and Bemberg. Scandinavian music given by Alice Batchelder, Norma Carlson and Walter Petterson was an interesting feature of a recent studio musicale given by Clare Harrington.

MARJORY M. FISHER.

Detroit Symphony Choir to Sing in "Messiah"

DETROIT, Dec. 5.—The tenors of the Detroit Symphony Choir will be augmented for the annual performance of "Messiah" to be given on Dec. 27 by fifteen members of the Musical Art Society of London, Ont. The Symphony Choir is rehearsing weekly under the direction of Victor Kolar, associate conductor of the Detroit Symphony, and has been strengthened this season by the addition of experienced singers, including a number from the Border Cities. The final rehearsal and the public performance of "Messiah" will be conducted by Ossip Gabrilowitsch.

Mount Union College Object of Donation by Late Theodore Presser

ALLIANCE, OHIO, Dec. 5.—It is announced that the late Theodore Presser, music publisher, offered \$50,000 to Mount Union College, his Alma Mater, on the condition that an equal amount be raised, the entire \$100,000 to be devoted to the improvement of the music department.

The largest Sunday audience so far this season attended the Detroit Symphony concert in Orchestra Hall on Nov. 29. Jeannette Reaume was the soloist and Victor Kolar conducted. The program was:

Overture, "Robespierre".....Litolff
"L'Arlesienne" Suite No. 2.....Bizet
Aria of Lia from "L'Enfant Prodigue," Debussy
"Nutcracker" Suite.....Tchaikovsky
Aria of the Queen from "Coeur d'Or," Rimsky-Korsakoff
Bacchanale from "Samson and Delilah," Saint-Saëns

This concert was one of unusual interest because it marked the orchestral debut of Mrs. Reaume, a young Detroit soprano with a fresh, well trained voice, and a pleasing stage presence. Her first aria was expertly sung and imbued with intense dramatic feeling. Her flexible voice was at its best in the "Hymn to the Sun," which she delivered with the utmost ease and grace.

The sprightly whimsicalities of the "Nutcracker" Suite were delightfully portrayed by Mr. Kolar and, at its close, the men were brought to their feet in response to the applause.

MABEL McDONOUGH FURNEY.

ment, now in its sixty-first year. Mr. Presser's estate stands ready to make good his offer as soon as the conditions are fulfilled. Coincidentally comes the announcement that Charles Alva Lane, classmate of Mr. Presser and manufacturer of the Hillgreen and Lane organ in Alliance, has offered a three-manual organ to be placed in Presser Hall, Canton Conservatory.

Erie Audiences Applaud "Carmen" and Program by Dancers

ERIE, PA., Dec. 5.—The Erie Concert Course presented the Manhattan Opera Company at the Elks Auditorium on Nov. 19 in "Carmen." The abbreviated performance of this opera by a group of competent singers, most of them young but none the less capable, not only in voice but also in histrionic ability, provided an evening of constant delight. A small orchestra under Gustav Hinrichs gave splendid support. The local business woman's club, the Zonta Club, presented the Marmain Dancers at the Park Opera House on Nov. 23, to a capacity audience. It was a return engagement. These artistic young dancers gave a remarkable demonstration of interpretative dancing that brought forth rounds of applause from the large audience.

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CHICAGO MUSICAL COLLEGE

Quentin R. Ulrey, former pupil of the College, has been appointed vocal instructor at Olivet College, Michigan, and sang there recently in a recital given by the faculty. His class is so well filled he has been given an assistant instructor. Amelia Umnitz, pupil in the piano department, played last week at the Lyon and Healy artist series, using music by Beethoven, Dohnanyi, Chopin, Godowsky, Debussy, Moszkowsky and Liszt.

AMERICAN CONSERVATORY

Harry Mazur, Reuben Marcus and Phyllis Burnton, advanced pupils of Jacques Gordon, assisted in a program of piano music given by Lillian Brown, Genevieve Green, Mortimer Scheff, Adelaide Walter, Irene Vopat and Donald Stroup at Kimball Hall, Nov. 29. Piano, organ and voice pupils sang in Kimball Hall this afternoon. Contests for the selection of soloists at the mid-winter orchestra concert will be held the second week of January. A chorus of thirty students sang at the entertainment given by the Indiana Society of Chicago this evening, in the Congress Hotel.

CARL CRAVEN STUDIO

R. L. Schurtz has been engaged as bass soloist at the Second Baptist Church. Henry F. Weider, tenor, sang at the Lake Zurich Baptist Church Nov. 22, and at the Rogers Park Baptist Church the following day. Ethel Martha, contralto, was special soloist at Christ's Congregational Church, Nov. 29. Merriam Worrel was contralto solo-

ist in a performance of "Ruth," given at the Ingleside Methodist Church, Nov. 22.

BUSH CONSERVATORY

Robert Sanders, formerly pupil of the piano and composition departments, and now holding a fellowship at the American Academy in Rome, reports he is studying with Ottorino Respighi. Vilas Johnson and Helen Smith sang at the Irving Park Lutheran Church Nov. 21. Esther Fitton sang at Janesville, Wis., recently.

Bush Orchestra Outlines Season

CHICAGO, Dec. 5.—Richard Czerwonky announces the fifth season of the Bush Conservatory Orchestra, of which he is leader, will be opened in Orchestra Hall, Feb. 15, with Poul Bai, baritone, and Jan Chiapusso, pianist, as soloists. Mae Graves Atkins, Fredericka Gerhardt Downing, David Duggin and William Phillips will form a quartet for the second concert, on March 22, when a newly-formed chorus of 100 will sing Rossini's Stabat Mater and shorter works. Winners in the Conservatory's annual prize competition will be heard at the concert of May 27.

Dorothy Bell Returns from Tour

CHICAGO, Dec. 5.—Dorothy Bell, young Chicago harpist, made a tour of Kansas in November, returning to this city in time to play in recital at the Fourth Presbyterian Church on Thanksgiving Day. Her Kansas engagements included appearances at Lawrence, Mankato, Atchison and Clay Center. At Lawrence she played at the University of Kansas and gave two recitals in the Congregational Church, in which she was accompanied by C. S. Skilton, organist, composer and teacher of theory at the Kansas University.

Bernard H. Arnold Moves Offices

CHICAGO, Dec. 5.—Bernard H. Arnold, one of the newest figures among Chicago managers of concerts and artists, has moved his offices to 1014, Cable Building. Mr. Arnold manages Anastasha Rabinoff, soprano of the San Carlo Opera; Leon Benditzky and Vitaly Schnee, who specialize in two-piano recitals; Karl Scheurer, violinist-conductor; Themy Georgi, tenor; Leonidas Coroni, baritone; Heimann Weinstine, violinist; Edward French, pianist, and Henry James Williams, harpist.

Edward Garrett McCollin Memorial Fund Reaches \$7,200

PHILADELPHIA, Dec. 5.—The Edward Garrett McCollin Memorial Committee, through John H. Ingham, its secretary, has announced to its contributors that the amount raised was over \$7,200. This has been deposited with the Musical Fund Society of Philadelphia, as trustee. The interest, when it accumulates sufficiently, will be expended in the award, every few years, of a prize of not less than \$1,000, for an original musical composition in one of the higher forms.

Rochester Philharmonic Plays Music by Chicago Composers

CHICAGO, Dec. 5.—The Rochester Philharmonic Orchestra has recently placed on its programs two works by Chicagoans: "In Memoriam," by Wesley La Violette, instructor in theory at the Chicago Musical College, and director of music at the Buena Memorial Church, and the Andante Lamentabile from the Symphonic Suite of Jeanne Boyd of the Bush Conservatory faculty.

Lusk and Freund in Joint Recital

CHICAGO, Dec. 5.—Milan Lusk, violinist, and Helen Freund, soprano of the Chicago Opera, were heard in joint recital at the Irving Park Baptist Church recently. Mr. Lusk's numbers included a Wieniawski Romance, Hubay's "Carmen" Fantasy and his own arrangement of the "Lady Hamilton Waltz."

Clara Shear Sings for Underwriters

CHICAGO, Dec. 5.—Clara Shear, soprano of the Chicago Opera, gave a program before the convention of the Eastern and Northeastern Underwriters Association, held in the Edgewater Beach Hotel, on Nov. 17. Margaret Carlisle was the accompanist.

CHICAGO.—José Mojica, tenor of the Chicago Opera, has been engaged to sing at Fort Worth, Tex., April 13.

Luella Meluis, New Chicago Opera Star, Commenced Study of Music at Eight



Photo by © Wide World

Luella Meluis, American Coloratura Soprano, Now Appearing with the Chicago Civic Opera, Photographed in the Rehearsal Room of the Paris Opéra, Where She Is Under Contract to Sing as a Regular Member of the Personnel

CHICAGO, Dec. 5.—"Luella Chilson, the three-year-old daughter of Dr. and Mrs. H. W. Chilson, displays a remarkable bent for music. She delights in crawling upon the piano stool, and while striking the keys with her baby fingers, utters the accompanying notes with astonishing fidelity. A brilliant musical career is predicted for her."

This is said to be the first press notice ever given Luella Meluis, whose recent appearances in "Rigoletto" and "Traviata" with the Chicago Civic Opera Company elicited some of the most glowing comments any singer has ever won in Chicago. While still known as Luella Chilson, the young soprano came to Chicago twelve years ago. She had begun her musical studies at the age of eight. So pronounced was her skill that at the end of her first year in Chicago she won a diamond medal offered by her musical Alma Mater, and was given a three years' scholarship.

Going then to Paris, young Miss Chilson met the De Reszkés. They heard her sing. Delighted with the possibilities of her voice, they agreed to teach her for three years, without requiring a franc in tuition. The war broke off the De Reszkés' musical pursuits. The large house they had occupied, with its miniature theater, was turned over to the French Government for use as a hospital.

The young American coloratura soprano returned to her native country, and engaged in war relief work on a plan outlined by her teachers. After the war Mme. Meluis returned to Paris, and

in Jean de Reszké's salon sang for many distinguished audiences. Her decorations include gifts from the King and the Queen of England, Queen Marie of Rumania, the King and the Queen of Serbia and the President of France. But her most cherished musical souvenir is the diamond medal she won in her first year in Chicago, she maintains.

Mme. Meluis states that she has made her success by sheer hard work. Despite her good fortune in gaining the requisite musical instruction, she insists she was no child prodigy, but has labored diligently to perfect the natural gift of a voice of extensive range and beautiful quality.

Mme. Meluis made her operatic début in Vienna, under Felix Weingartner. After her auspicious entrance into Austria's opera house, she sang in rapid succession in other theaters in Paris, Monte Carlo, Berlin, Budapest, Prague, Belgrade, Wiesbaden, Frankfurt, Leipzig, Madrid, Naples, Rome, Florence and London.

Mme. Meluis' brilliant reception at the Auditorium early this November was one of the high lights of several seasons. She had been called to America by the illness of her mother, and arrived at her home in Appleton, Wis., only two days before Mrs. Chilson's death. Preparing to return to Paris, where her contract called for her presence on Dec. 10, Mme. Meluis was invited by Herbert M. Johnson, business manager of the Chicago Opera, to sing in a guest performance of "Rigoletto." Her acclaim at this performance led the management to recable Paris for an extension of Mme. Meluis' leave. The answer was this:

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New York Concerts and Recitals

[Continued from page 12]

adequate vocal backing. Mme. Francell was at the piano for her husband.

T. A.

Florence Kimball in Début

Florence Kimball, soprano, who has been pursuing her studies for several years under an eminent New York teacher, made public the fruits of her education in recital in Aeolian Hall on the evening of Dec. 3, attracting a large audience in spite of the very inclement weather. Miss Kimball began with Bach's "My Heart Ever Faithful" and then sang three Schumann songs. A French group followed, by Debussy, Ravel, Grovlez and Fauré, then one in English, the program ending with a group by Gretchaninoff, Tchaikovsky and Grieg.

For a débutante, Miss Kimball exhibited a most unusual poise and an extraordinary sense of differentiation between the moods of her songs. Her voice is a light one of fresh quality and good schooling. It is one of those happy voices that have no high nor low to them and the singer was as much at home at the extremes of her scale as in the middle. Miss Kimball's enunciation was not invariably clear but it was no worse than the average and was better than that of many eminent vocal artists. The prospects for this budding artist seem very promising as her equipment is excellent and her preparation good. What sort of career she manages to carve out for herself, remains to be seen. Blair Neale at the piano played musical accompaniments, but forgot occasionally that he was an accompanist and not a soloist with none too happy results for the singer.

J. A. H.

Patricia MacDonald in Program from Eastern Europe

Patricia MacDonald, soprano, gave an exceedingly interesting recital of Folk Songs of the Danube and Vistula in the auditorium of Roosevelt House on the evening of Dec. 3, under the auspices of the Manhattan Chapter of the Daughters of the American Revolution. Miss MacDonald has spent much time in Eastern Europe collecting the music of the peasantry and her rendition of it had the ring of veracity. All the groups were sung in costumes of the countries where they were obtained. The first was from Czecho-Slovakia, the second from Roumania, the third, Macedonia; the fourth, Croatia and the fifth, Poland. Miss MacDonald's work is unique. She has the ability to metamorphose her personality utterly and her short speeches between the numbers were not only illuminating but served to add local color. Miss MacDonald should be heard soon again and frequently and also in a larger auditorium, for her recital would undoubtedly give much pleasure to a far larger gathering than that which braved a veritable tempest to hear her on this occasion. Alice Safford was a capable accompanist and she also played some attractive pieces of folk music between the song groups.

J. A. H.

Marica Palesti's Concert

Marica Palesti gave a song recital at Town Hall on Dec. 3, in which she had the able assistance on the piano of Leon Berdichefski, two of her pupils, Hilda Raout and Dorothy Steinmann Buchaikin, and the violinist, D. Avlonitis. Mme. Palesti offered a program which might easily take up two evenings and which included some very exacting opera arias as well as difficult pieces by Rimsky-Korsakoff, Rachmaninoff, Schubert and others. Possessing a dramatic soprano voice of unusual power Mme. Palesti sang with great effect. Her unusual ability as a linguist was evident from the fact that she presented songs and arias in eight languages. Her singing of the Nightingale song of Rimsky-Korsakoff and Mana-Zucca's "Rachem" were particularly effective. Despite the very torrential weather a good sized audience was present.

G. F. B.

Third Biltmore Musicale

The third of the Biltmore Friday Morning Musicales was given on Dec. 4, by Elvira De Hidalgo, soprano of the Metropolitan; Alberto Salvi, harpist, and Mischa-Léon, tenor of the Paris Opéra. Mr. Mischa-Léon opened the program with a song group by Busser,

Rhené-Baton and Laparra, following which Mr. Salvi was heard in solos by Handel, Martucci and Bach. Mme. De Hidalgo's first number was the "Bell Song" from "Lakmé" which she sang with fine tone and excellent virtuosity. Mr. Mischa-Léon's next group was by Rosenfeld, Knudsen and Grieg, and Mr. Salvi's, pieces by himself, Chopin, Cady and Tedeschi. Mme. De Hidalgo then sang songs by De Falla and Rimsky-Korsakoff and the Valse from "Roméo et Juliette" and the program ended with the duo from Act I of "Bohème" sung by Mme. De Hidalgo and Mr. Mischa-Léon. There were numerous encores from all three artists. Giuseppe Bamboschek was at the piano for Mme. De Hidalgo and Rudolph Gruen for Mr. Mischa-Léon.

Ben Levitzky, Violinist

Ben Levitzky, violinist, was heard in recital in Aeolian Hall on the evening of Dec. 4, with Leroy Shield at the piano. Mr. Levitzky was unfortunate in respect of the weather which kept his violin consistently out of tune. He played with excellent technique and his tone was firm if somewhat papery in quality, but his work on the whole was musicianly and well-intentioned. The program began with the Bach Concerto in E, following which was Paganini's Concerto in D, and two groups of shorter pieces. In view of the very obvious drawbacks against which Mr. Levitzky struggled, any extended comment upon his playing would be manifestly unfair.

J. A. H.

Carl Flesch, Violinist

Violin playing of high caliber was heard by those who attended the recital given last Saturday afternoon in Town Hall by Carl Flesch. Mr. Flesch heads the violin department of the Curtis Institute, but there is nothing pedantic about his performance. Technical mastery, stunning tonal beauty and generally first-rate musicianship distinguish him from the great mass of fiddlers. Mr. Flesch's rhythm is among his most individual possessions. It animates everything that he does.

The finest tribute that one can pay to Mr. Flesch's art is to say that he made an unaccompanied sonata not only interesting but downright thrilling. The work was that of Bach, in G Minor, and Mr. Flesch gave it with fire and vitality, which, coupled with the aforementioned mechanical fluency, produced a galvanizing effect. Ernest Bloch's "Baal Shem," three pictures of Chassidic life, were billed as having their first New York performance but, if memory can be trusted, Bronislaw Huberman played the suite here some seasons ago. To this somewhat consciously religious music Mr. Flesch brought all of his enthusiasm and his feeling for violinistic effect. The list concluded with the Ernst Concerto in F sharp Minor, preceded by a group of shorter numbers. Harry Kaufman provided his customary artistic accompaniments.

W. S.

Marguerite Valentine Plays

Marguerite Valentine, who made her début in New York last season, played the piano again in Aeolian Hall on the afternoon of Dec. 5. Miss Valentine's initial performance had been of unusual merit and her reappearance was awaited with interest—which proved to be well founded.

The program, bereft of sonatas, had as its largest unit Schumann's "Symphonic Studies," which were preceded by a Brahms group and three Chopin numbers, including the great F Minor Fantasy. Miss Valentine's playing is sensitive and intelligent, and her technic more than equal to the demands made upon it. She played the Schumann with good tone and fine structural sense and was more than usually successful in varying the moods of the different numbers. Miss Valentine seemed a trifle timid in approaching the Chopin Fantasy but once really under way she acquitted herself in a highly creditable manner. To Brahms the pianist brought lyric quality and a generally tasteful interpretative sense.

D. S. L.

Shura Cherkassky, Wonder-Child

Child prodigies are, almost invariably, a weariness to the flesh and a vexation to the spirit. Technique they may have but seldom anything else. One of the few exceptions proving the rule, is young Shura Cherkassky, the fourteen-

year-old pianist who plays already as it is vouchsafed to few adults to play. He is not a stranger to New York, but his recital in the Town Hall on the evening of Dec. 5, was another revelation of an extraordinary talent. The lad began with a Bach Prelude and Fugue in B Flat Minor, rather deliberately played, and followed this with the interminable Symphonic Studies of Schumann which he actually made interesting! The remainder of the program was the Chopin B Flat Minor Sonata and a group of short pieces by Godowski (arrangements) Dvorsky, Mana-Zucca and Dohnanyi.

The Sonata was a close second to the Etudes in the matter of interest, equal to them, perhaps. There was amazing variety of tone-color and shading, and the macabre feeling in the Funeral March was almost ghastly in so young a player, leading one to ask: How does a child know that Death can be like that? The shorter pieces were all well played and all much applauded.

If one can find a fault in Shura Cherkassky's pianism, it is that in his louder moments, his tone has not improved. He displayed more than once a tendency to shove at the keys rather than to strike them. One forgave this, however, in face of such sterling musicianship.

J. A. H.

Maud Morgan, et al

Maud Morgan, assisted by twelve harpists, a semi-chorus of twelve voices from the Estelle Platt School of Music, and Dr. William C. Carl, organist, gave a concert of considerable variety and interest in Aeolian Hall on Saturday night, Dec. 5. The first half of the program included music of Handel, John Thomas, Bach, Beethoven, Dubois, Marcel Tournier, and Gabriel Marie, as well as a composition by Miss Morgan herself, "A Memory," dedicated to her father, which the audience forced her to repeat. After the intermission came Christmas music: Gounod's "March Solennelle" for harps, Guilman's "Noël Ecossais," played by Dr. Carl, and four numbers for voice, harps, and organ; Augusta E. Stetson's "Love's Lullaby,"

George W. Morgan's "Christmas Carol," "Nos Galan," an old Welsh song, and "Adeste Fideles."

Despite the bad weather which caused the harp strings to snap repeatedly in the course of the evening, Miss Morgan and her co-participants succeeded admirably in their difficult program and drew hearty applause from the audience. The celestial combination of golden harps, a pealing organ, and young women's voices proved to have human and artistic as well as heavenly possibilities. Miss Morgan and her disciples demonstrated the broad range of effects potential in their instruments. Dr. Carl assisted in his usual competent fashion at the organ whenever occasion demanded. And the chorus sang with precision and nice quality of tone. All in all, a concert in keeping with Miss Morgan's distinguished musical career.

D. J.

Misses Naimska in Sonatas

A sonata recital was given by Zofia Naimska, pianist, and Marya Naimska, violinist, in the Steinway Salon last Saturday evening. The list contained three contrasted numbers, Beethoven's Sonata in A Minor, Op. 23; and works by César Franck and by Sjögren in E Minor. The accord of the players in their work was admirable, despite some tonal shortcomings. The violinist disclosed a sense of form and a fluent ability to surmount the technical requirements of the works. The César Franck Sonata, was invested with romantic charm. The pianist was a most helpful collaborator, playing with incisiveness and effective phrasing. Though of sufficient tonal volume, the playing of the young artists was not at all moments of the utmost smoothness. They were more successful in the folk-measures of the Sjögren work than in the classic periods of the Beethoven. The audience was warmly appreciative.

D. D. B.

Johnson-Gordon Concert

J. Rosamond Johnson and Taylor Gordon gave their second program of

[Continued on page 40]



ROSA PONSELLE

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Metropolitan Opera Company

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Orchestral Concerts of Week in N. Y.

[Continued from page 4]

the second season of the house; fifteen in the Stanton régime, three under Grau, five under Conried and nine since the coming of Giulio Gatti-Casazza.

In the curtailed and wooden form of the concert presentation on Sunday, it was easier to find reasons why "Fidelio" is out of the repertoire than why it should be in it. In such airs as *Leonore's* heroic hymn of daring, *Pizarro's* furious outburst of hatred against his prisoner, the first act quartet, *Florestan's* air at the opening of the second and in some of the orchestral writing, the gigantic Beethoven is heard, but his compromises, his now trite use of the formulas of the day, and his incertitudes in essaying dramatic dialogue become more and more evident when the less inspired parts are heard without the props of the theater.

Mr. Damrosch's orchestra seemed to share in the composer's lack of certainty, for it did not play the "Fidelio" score with anything like its usual quality, even with allowance made for acoustics certainly not of the best.

Florence Easton's powerfully propelled high tones suffered somewhat from the peculiarities of the auditorium, and the reviewer noted an echo whenever Mr. Baer sang loudly on some pitches. These conditions probably militated against a clear projection of the English text employed, even Miss Easton's exceptional skill in this direction being diminished in its effect. It must be said, however, that the soprano met the demands of her very difficult scene of the first act superbly. Mr. Crooks did more with his prison solo than with the music which followed, his tone remaining good and his style well poised in the face of obstacles likely to give any tenor pause. Mr. Patton sang sonorously as *Rocco* and was the recipient of much applause after the *opera comique* aria which Beethoven gave this character in the first act. Mr. Baer was sufficiently vindictive and contrived to project *Pizarro's* music with resonant tone. Miss Baker and Mr. Barber (the latter substituting for another singer on twenty-four hours notice) gave pleasant vocal quality and smoothness of phrase to the parts of the young lovers.

The final scene was eliminated, as were the trio in act one and the duet in act two. The *Leonore* Overture No. 3, repeating the same trumpet calls of deliverance the audience had just heard in the prison scene, was used to conclude the afternoon. It was played with much spirit, and, orchestrally, was easily the high moment of the concert. O. T.

Wetzler Work Introduced

The New York Philharmonic, Willem Mengelberg, conductor, Percy Grainger, soloist, Carnegie Hall, Dec. 3, evening, and Dec. 4, afternoon. The program:

Overture to "Coriolanus".....Beethoven
"Visions" Six Symphonic Movements,
Op. 10.....Wetzler
(First time in New York)
Piano Concerto in A Minor.....Grieg
Mr. Grainger
Overture to "Freischütz".....Weber

Mr. Mengelberg seems to lend a more kindly ear to novelties this year, but his choice of works is not invariably happy. The Wetzler composition heard last week had been presented by the composer in Detroit and Chicago earlier in the year. Wetzler during his long residence in Germany has fully absorbed the methods of his adopted land in the matter of a somewhat wildly romantic program, which includes much introspection and a visit to the lower regions, grimacing meanwhile ironically at the passing show.

The composer knows his orchestra, but undoubtedly he has scored not wisely but too well. The opening introduction on the struggle of the spirit out-Korn-golds Korngold. An Adagio has Parsifalian harmonies with an occasional cautious dissonance. The Scherzo Demoniaco has some very good pages depicting the swirling waters of the lower world and the infernal boatman. But the cleverest section is an Intermezzo Ironico, which contains some mar-

vels of instrumentation in its parodies of the waltz and the tango, the cacophonous clatter of a carnival, from which drunken voices emerge. The composer is at his weakest in his more sentimental pages, such as those in which the tortured spirit finds rest to a sugary theme suggestive of "Gaudeamus Igitur."

Percy Grainger's playing of the Grieg Concerto was authoritative, of fine élan in the bravura pages and poetic in lyric ones. But he has given more of poise and tonal witchery to previous performances. There was no denying the brilliance of the concluding movement, with its folk-dance themes, though Mr. Mengelberg somewhat overgoaded his orchestra in the quest for climax.

The other orchestral works, in particular the "Coriolanus," were firmly outlined by the orchestra. R. M. K.

"Faust" Symphony Under Dohnanyi

The State Symphony, Ernst von Dohnanyi, conductor, assisted by the Yale University Glee Club, Marshall Bartholomew, conductor; Arthur Kraft, tenor, soloist, Carnegie Hall, Dec. 5, evening. The program:

"Academic Festival" Overture...Brahms
Songs a cappella
Yale Glee Club
"Faust" Symphony.....Liszt
Orchestra, Chorus and Soloist

The climax of this program, which had as its feature the tonally pleasing and well-trained singing of the student chorus under Mr. Bartholomew, came in the vivid and stirring reading of the "Faust" Symphony by Mr. Dohnanyi. Despite the somewhat lengthy and conventional first movement there were many moments when the symphony exerted a hold upon the hearers by its command of character painting and atmosphere. The "Gretchen" movement, in particular, was brought to an almost Schumannesque loveliness and charm by the conductor. The college vocalists sang their measures in the final movement with the proper restraint and with excellent intonation. Mr. Kraft's finely clear tenor voice was admirably adapted to the solo passages. The opening overture was given with vigor and tonal smoothness.

Throughout, the leader, working under the stress of a financial crisis which had been hinted at in the orchestra's appeal for funds, did distinguished work and received warm applause. The Yale Club sang "Gaudeamus Igitur," "In Dulci Jubilo" and Dvorak's "Songs My Mother Taught Me," with a good body of tone. R. M. K.

Classic and Romantic

The New York Philharmonic, Willem Mengelberg, conductor; Ossip Gabrilowitsch, pianist, soloist; Carnegie Hall, Dec. 6, afternoon. The program:

Overture to "Iphigenia in Aulis".....Gluck
Concerto for Piano and Orchestra in
D Minor.....Mozart
Symphony No. 5 in E Minor, Op. 64,
Tchaikovsky

Tchaikovsky seemed turbulent and undisciplined, perhaps even a bit vulgar in its excess of emotion, after the formal sentiment of the Gluck Overture and the serenity of the Mozart Concerto. However, the capacity audience which had recalled Mr. Gabrilowitsch a half dozen times and which had cheered the orchestra to a standing acknowledgment at the end of the first half of the program, was equally vociferous in its reaction to the symphony. De gustibus!

The Overture, given with Wagner's ending, proved the correct atmospheric prelude to the concerto. Mr. Gabrilowitsch caught and continued the mood of elegant classicism in his brilliant interpretation of the Mozart music. Mr. Mengelberg provided a polished and discreet instrumental background for the pianist. Altogether, it was a performance memorable for its poesy and lustre. The conductor was equally successful in his dramatic exposition of the shadow and light of the Tchaikovsky symphony. D. J.

"Syncopating Symphonists"

"Jazz America," described as the first symphony based on the syncopated species to be composed, was a feature of the concert given last Sunday afternoon by Harry Yerkes and his orchestra, which rejoices in the title of "Syncopating Symphonists." The Symphony is the brainchild of Albert Chiaffarelli who, a program note awesomely contends, spent an entire year in its composition. The first movement is based upon "St. Louis Blues," the second on "Beale Street Blues," the third is a scherzo on the first theme, and the fourth is built around the murky joy of "Limehouse Blues." William J. Guard said a few words before the work was heard, stressing the unusual honesty of Mr. Chiaffarelli in blandly confessing that and from whom he had taken his themes.

"Jazz America" is really not jazz at all. An advance notice on the symphony had it that the work was "developed with all the skill of a Tchaikovsky," and one must admit the truth of that statement—with one or two reservations. There are some passages in "Jazz America" that are more like Tchaikovsky than Tchaikovsky himself ever was, but limiting himself to syncopated themes has been Mr. Chiaffarelli's undoing, whereas it never was Tchaikovsky's.

The Symphony is excellently scored and is written in strict form. It is a continuously interesting and attractive bit of work. Mr. Chiaffarelli knows what he wants and he knows how to get it with the maximum of effect. More power to him!

The rest of Mr. Yerkes' program was unadulterated, highly enjoyable, and excellently-played jazz. W. S.

Concerts and Recitals of Week in New York

[Continued from page 39]

Negro spirituals Sunday evening, Dec. 6, in the Garrick Theater, for the benefit of Christodora House. They were greeted with the same enthusiasm that marked their first appearance. During the course of their program they sang eight encores, all of them requests, and a bravo-yelling audience would have welcomed twenty. Most popular were "Didn't my Lord Deliver Daniel," sung with thrilling conviction, "Go Down, Moses," which they had to repeat, "Singin' Wid a Sword in Ma Han" and "Joshua Fit the Battle of Jericho." Their success lies not with their voices, good though they are, nor with their excellent harmonizing, but rather with their rhythm, beautifully and surely syncopated. Just Mr. Johnson and Mr. Gordon managed to convey the impression that there were great hordes of them—simple folk, honestly moved by a religion available for all poor sinners. E. A.

The Cherniavsky Trio

The Cherniavsky Trio, Leo, violinist; Jan, pianist, and Mischel, cellist, gave their first recital of the season in Aeolian Hall on the evening of Dec. 6 before a large audience. The program of the regulation three numbers, included Beethoven's Trio Op. 70, No. 1; Tchaikovsky's Trio, Op. 50, and the same composer's Theme and Variations, twelve in number. The final number was Frank Bridge's Fantasia in C.

In spite of an occasional lack of clarity, the work of the organization had a freshness and a vitality that was very engaging. Variations seemed popular last week and those of Tchaikovsky, though not the most agreeable work of that composer, were well given at this concert and with variety in style and tone. The Beethoven was a fine piece of classical playing with excellent balance between the instruments, more in fact than one usually hears in these compositions. Bridge's Fantasia brought the program

to an effective close. The Trio was recalled many times by insistent applause. J. A. H.

Isa Kremer Sings

Isa Kremer, the "International balladist," gave a recital of songs from many lands in the Manhattan Opera House last Sunday evening. The program ranged from Glière's "Dusha Solovushko" to Howard Brockway's "Little Sparrow," and, what with the cello and piano contributions of Yasha Bunchuk and Leon Rosenbloom, respectively, was of a generosity that can only be described as unheard of.

Miss Kremer's most individual possession is her power of interpretation. She "gets her songs across" in a quite unusual way. Her vocal equipment *per se* is not particularly notable, but that fact is soon forgotten when Miss Kremer sways, gestures, "interprets," and sings "with feeling," all of which would be insufferable in an artist less gifted. The formality of the usual recital is not present when she appears on the stage.

Miss Kremer was enthusiastically received and recalled many times by an audience that filled the house to capacity. W. S.

GANZ FORCES GIVE "POPULAR" PROGRAM

Local Soprano Is Heard in Fourth Sunday Concert List

By Herbert W. Cost

ST. LOUIS, Mo., Dec. 5.—The fourth popular concert by the St. Louis Symphony took place Sunday afternoon, Nov. 29 at the Odeon, with Rudolph Ganz, as conductor, and Alice Widney Conant, soprano, as soloist. The program:

March from "Aida".....Verdi
Overture "Fingal's Cave".....Mendelssohn
Aria, "With Verdure Clad" from
"Creation".....Haydn
Fantasy from "Cavalleria Rusticana,"
Mascagni
Irish Tunes from County
Derry.....Grainger
"Molly on the Shore"
Songs by Alvarez, Valverde, Leon and
Beach
"Capriccio Espagnole".....Rimsky-Korsakoff

Mr. Ganz offered playing of much merit at this concert. As usual, there were a number of extras. Mrs. Conant gave a very conscientious rendition of the famous aria. Her songs, with Edith Habig at the piano, were well chosen and nicely sung.

Under the auspices of the Julie Stevens Bacon School of Music, an entertainment was given at the Artists' Guild. Maurine Hollyman Vredenburg, violinist, offered an interesting group, and Concordia Bode presented several songs. There was also a lecture by Senator Belle Kearney of Mississippi.

Max Steindel and Esmerelda Berry Mayes were the soloists in a Sunday afternoon program at the Pilgrim Congregational Church. Vernon Henshie, organist, was the director.

Hans Feil Pays Visit to Sedalia

SEDALIA, Mo., Dec. 5.—Hans Feil, organist and choirmaster of Independence Boulevard Christian Church, Kansas City, Mo., gave a recital at the Central Presbyterian Church, Dec. 2, under the auspices of the Helen G. Steele Music Club. Mr. Feil presented works of modern composers, with the exception of Bach's Toccata and Fugue in D Minor. He played to a large audience.

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Week of Opera at Metropolitan

[Continued from page 20]

"Tosca" and "Mefistofele"

Puccini's "Tosca" was sung at a special matinee for the benefit of the Greenwich Music School Settlement on the afternoon of Dec. 3, with Maria Jeritza in the title rôle, Giovanni Martinelli as Mario, and Antonio Scotti as Scarpia. Other members of the cast were Messrs. Malatesta, Paltrinieri, Ananian, Reschiglian and Picco. Mr. Serafin conducted. In the evening, Boito's "Mefistofele" was sung with the customary cast, for the second time this season. The title rôle, of course, was taken by Feodor Chaliapin, with Beniamino Gigli singing Faust, and Frances Alda, Margherita. Others in the cast were Messrs. Peralta, Howard and Alcock, and Messrs. Bada and Meader. Mr. Serafin conducted. J. D.

Carmela Ponselle's Début

"Aïda," which contrives always to be a contender for first honors in the number of performances given favorite operas in a season, served to introduce another of the Metropolitan's new singers Saturday afternoon, when Carmela Ponselle, sister of Rosa, and her former partner in the dim days of the Ponzillo sisters in vaudeville, made her operatic début as Amneris. Many friends were in the audience to greet her, and she was applauded heartily at the time of her first entrance and thereafter, with numerous curtain recalls, including several alone at the end of the first scene of the last act.

The now well-established and much-admired younger sister, who has appeared in the titular part of "Aïda," was not in the cast with the newcomer, having been scheduled for *Leonora* in "Trovatore" at the evening performance of the same day. Instead, Miss Ponselle's rival for the love of *Radames* was impersonated by Elisabeth Rethberg, the others in the cast being Giovanni Martinelli as the soldier-lover, Giuseppe de Luca as *Amonasco*, William Gustafson as *The King*, Jose Mardones as *Ramfis*, Laura Robertson as *A Priestess* and Angelo Bada as *A Messenger*. Of these, it is sufficient to say that all met the standards set at other performances.

Miss Ponselle disclosed in the opening scene a mezzo-soprano voice of good quality, and, within its limitations, well used. Mr. Serafin's very vital and not infrequently noisy orchestra obscured her tone on sundry occasions, but that has happened to others essaying the same music. The voice seemed more an organ for lyric utterance than for dramatic climaxes, in marked contrast with the heroic tone at the command of Rosa.

More in her stage business, her gestures and her postures, than in her singing, the new mezzo gave indications of nervousness that may have been a severer handicap than was generally realized. However, her audience plainly liked her, and further appearances will tell how far she may be expected to go along the path that Rosa Ponselle has followed in advancing to her new triumph in "La Vestale." O. T.

The First "Trovatore"

Although "Trovatore" had been sung in concert form at one of the Sunday night concerts, the performance on the evening of Dec. 5 was its first stage performance this season. Rosa Ponselle, announced for *Leonora*, was ill and unable to sing, but her place was filled more than capably by Frances Peralta. Jeanne Gordon sang *Azucena*, the rôle in which she made her début in 1919; Grace Anthony, *Inez*; Vittorio Fullin, *Murricio*; Mario Basiola, *Di Luna*, and the remaining rôles were taken by Léon Rothier, Giordano Paltrinieri and Vincenzo Reschiglian. Gennaro Papi conducted.

Miss Peralta made a stately *Leonora* and sang much of her music most skillfully. "D'Amor sull' Ali Rosee" was as beautiful a piece of vocalization as has been heard in a long time. Miss Gordon sang very well but was a somewhat youthful looking hag. Mr. Fullin improved as the performance proceeded and sang with excellent tone in spite of an unimpressive beginning. Mr. Basiola was at his best and his voice was of great beauty throughout the opera. A word must be said for Mr.

Rothier's *Ferrando*. At last "Abbiatta Zingara" was really well sung and the opening scene made duly impressive. J. D.

Sunday Night Concert

Single acts of operas formed the program at the concert on Sunday night enlisting the services of the entire chorus and orchestra, besides a galaxy of soloists. Mr. Bamboschek conducted. Act III of "Faust," with Mmes. Ryan and Robertson, and Messrs. Chamlee, Danise and Rothier, began the concert. Following this, the second scene of Act III of "Samson and Delilah" was sung with Mme. Gordon and Messrs. Taucher and Danise. After the intermission the Coronation Scene from "Boris Godounoff" was sung with Messrs. Didur and Paltrinieri, and the concert concluded with the Prelude and first act of "Lohengrin" with Mmes. Röseler and Gordon and Messrs. Taucher, Schützendorf, Tibbett and Gustafson. J. D.

JAZZ APOTHEOSIS IS PHILADELPHIA EVENT

Stanley Club Opens Series —Braslau and Schelling Give Musicale

By W. R. Murphy

PHILADELPHIA, Dec. 5.—The Stanley Music Club opened its series of five Sunday concerts with a program on Dec. 4. The spacious Stanley Theater was crowded with members of this latest addition to Philadelphia's musical organizations. Jules Mastbaum, head of the Stanley Company of America, is honorary president and Leopold Stokowski is president.

Paul Whiteman and his Orchestra gave a unique program that seemed the very apotheosis of jazz. Rhythmic liberties were taken with Rimsky-Korsakoff's "Hymn to the Sun" and the Kreisler "Caprice Viennois."

The best thing on the list was Ferdie Grofe's "Mississippi: a Tone Journey," which had original melodic ideas and admirable construction. "Meet the Boys" was a novelty in which each of the amazing jazz virtuosi was spotlighted while he played a solo bit.

Movement for Conservatory in Palestine Progresses

Marked headway was made in the movement to establish a Palestine Conservatory when the recent Armistice Celebration and Memorial Concert was given in New York under the auspices of the Jewish Memorial Conservatory Association, organized more than a year ago for the purpose of erecting a Temple of Music in memory of the Jewish soldiers. Among the sponsors of the movement are: Leopold Godowsky, Fanny Bloomfield-Zeisler, Leopold Auer, Joseph Achron, Jascha Heifetz, George M. Purver, Mary Fels, Benjamin Winter, Samuel C. Lamport, Mr. and Mrs. Louis Jaffe, Dr. Alexander Lamber Lyons, Alexander Lambert. Steps have been taken to provide for the movement a nation-wide organization in America, to extend it throughout Europe and the Orient.

Special Program at Church of St. Mary the Virgin

The Church of St. Mary the Virgin, New York, celebrated the festival of the Immaculate Conception and its fifty-seventh anniversary on Dec. 8, at a solemn high mass. The special musical program, under the direction of Raymond Nold, included the Allegro from Bach's Concerto in A Minor, Haydn's "Imperial" Mass, Gabrieli's Motet "Beata es, Virgo Maria" and the Finale from Schmidt's Concerto for Organ and String Orchestra. Soloists were Vera Murray Covert, soprano; Dorothy Whittle, contralto; Thomas S. Williams, tenor; Edward Bromberg, bass; Elsa Fischer, violinist, and George W. Westerfield, organist.

Native Works Played by San Franciscans in Rochester

ROCHESTER, N. Y., Dec. 5.—The Chamber Music Society of San Francisco gave a recital in Kilbourn Hall on Nov. 30 under the auspices of the Eastman School of Music. The program was

Rothwell Conducts Novelty by Glinka

LOS ANGELES, Dec. 5.—The third popular concert by the Los Angeles Philharmonic, given under Walter Henry Rothwell on the afternoon of Nov. 29, had Carolyn Le Fevre, violinist, as soloist. The program was as follows:

Hungarian March from "Damnation of Faust".....Berlioz
Prelude and Love Death from "Tristan and Isolde".....Wagner
Concerto for Violin in G minor.....Brahms
Air de Ballet.....Herbert
"Kamarinskaya".....Glinka
(First time in Los Angeles)
Intermezzo No. 2 from "Jewels of the Madonna".....Wolf-Ferrari
"Rumanian" Rhapsody.....Enesco

Playing of élan marked this concert. Mr. Rothwell's reading of the "Tristan" music had much of the delirium of love which makes this score a veritable "Poème de l'Extase." The Herbert and Wolf-Ferrari selections were encored. Glinka's "Kamarinskaya" is one of

those instances which proves the older Russian masters progenitors of a realistic impressionism adopted much later in Western Europe. The opus is amazingly rich in orchestration and points directly to the artistic descendancy of Rimsky-Korsakoff and even Stravinsky instrumentally and atmospherically.

Miss Le Fevre, a Los Angeles violinist, evinced talent and equipment of impressive strength. Though only twenty, she plays with a maturity and feeling. She revealed a large tone. Miss Le Fevre is a former student of Sylvain Noack and returned this spring from several years study under Carl Flesch abroad. The large audience received her cordially. BRUNO DAVID USSHER.

PROVIDENCE HEARS HAYS

Tenor Gives Impressive List of Songs and Spirituals

PROVIDENCE, Dec. 5.—Roland Hayes, Negro tenor, appeared in a song recital in the E. F. Albee Theater on the afternoon of Nov. 29, in the series of Steinert concerts. Mr. Hayes was greeted by an audience that practically filled the big theater. The throng was held by the consummate art of the singer. His accompanist was William Lawrence, another young Negro artist, who gave the tenor admirable support.

The program included the Mozart Aria "Tali è contanti sono"; a group of songs by Schubert; Hugo Wolf's "Benedict die selige Mutter"; Negro spirituals and modern songs by Griffes.

Mr. Hayes was especially happy in the Schubert group, his exquisite singing of "Der Jüngling an der Quelle" calling forth such enthusiasm that he was forced to repeat it. Encores were continuous throughout the recital. In the Spirituals he sang with great reverence, tenderness and pathos. "Little David Play on Yo' Harp" was repeated. The audience left the theater in impressive silence after the last number, which described the Crucifixion poignantly.

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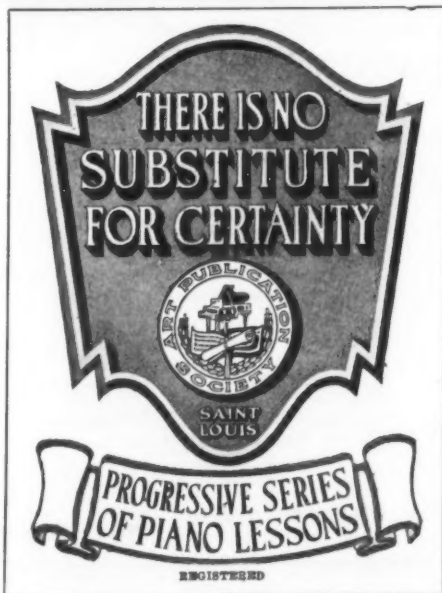
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Boston Symphony Marks Bauer's 25th Anniversary

BOSTON, Dec. 7.—The Boston Symphony, Serge Koussevitzky, conductor, presented Harold Bauer, pianist, as soloist, in its concerts at Symphony Hall, on Dec. 4 and 5. The program was as follows:

"Academic Festival" Overture... Brahms
Piano Concerto No. 1..... Brahms
Symphonic Poem, "Memories of My Childhood"..... Loeffler
(First time in Boston)
Second Suite from "Daphnis et Chloe,"
Ravel

Especially significant was attached to Mr. Bauer's performance, as it marked the twenty-fifth anniversary of his American debut at Boston, Dec. 1, 1900, when he played the same Concerto with the Boston Symphony. Mr. Bauer was signally honored with applause and floral tributes from the audience, orchestra and conductor. Mr. Bauer, in festive mood, gave a magnificently impressive performance of the Concerto along massive, architectural lines.

The concert had further novelty in the first Boston performance of Loeffler's Symphonic Poem, "Memories of My Childhood." The music, beautifully orchestrated in Mr. Loeffler's best vein, recalls the Russian peasant songs, the Yourod's Litany-prayer, "the happiest of days," fairy tales and dance songs. The listener's sympathy in these recollections is stirred. Mr. Loeffler was called to the platform several times and warmly applauded.

Mr. Koussevitzky gave a joyous, buoyant performance of Brahms' Overture, and an exciting reading of Ravel's remarkably poetic Suite.

The first of the series of five historical concerts by the Boston Symphony was given on the afternoon of Dec. 1. Mr. Koussevitzky, in these supplementary concerts, is planning a brief survey of symphonic music from Bach to the present day. The program was as follows:

"Brandenburg" Concerto No. 3 for String Orchestra..... Bach
"Pastoral" Symphony from "Messiah,"
Handel
Prelude to "The Creation"..... Haydn
Overture to "The Magic Flute"..... Mozart
Symphony No. 5..... Beethoven

A short talk by Prof. Walter R. Spalding, of Harvard, preceded the concert. The amply familiar works were finely played.

People's Symphony Concert

People's Symphony, Nathaniel Finston, guest conductor; Frank Macdonald, violinist, soloist; Hollis St. Theater, Sunday afternoon, Nov. 29. The program:

Overture "Sakuntala"..... Goldmark
"Herzwunden," for String Orchestra,
Grieg
Tabatière a musique..... Liadoff
"Rumanian" Rhapsody No. 1..... Enesco
Andante from Concerto in D Minor,
Wieniawski
"Liebesfreud"..... Kreisler
Fantasia "Francesca da Rimini,"
Tchaikovsky

Mr. Finston, who is general musical director of the Famous Players Company and musical director of the local Metropolitan Theater Orchestra, showed himself a symphonic conductor of notable skill. He conducted with ardent temperament, drawing a rich tone and achieving stirring climaxes. Notwithstanding the few rehearsals at his disposal, Mr. Finston had his forces well in hand. Mr. Macdonald, who is concertmaster of the Metropolitan Orchestra, played in fine style. He brought sustained, poetic warmth to the Wieniawski Andante and rhythmic charm to Kreisler's work.

Paderewski Plays to Throng

Ignace Jan Paderewski played at Symphony Hall on Nov. 29, before a sold-out house that included many standees. An unusual feature was the addition of a few hundred seats on the stage—a noticeable departure from precedent. The program contained Beethoven's Thirty-two Variations in C Minor and the "Waldstein" Sonata, Schumann's "Carnaval," a Chopin group and numbers by Schelling, Stojowski, and Liszt, given with the subtle magic which characterizes this artist's work.

Isa Kremer in Ballads

Isa Kremer, ballad singer, appeared in Symphony Hall on Nov. 29. Folk-songs from the Russian, Spanish, Jewish, Scotch, Italian and American were on her program. Miss Kremer, unique in her field, gave great pleasure. She has an expressive voice, her facial expressions mirror the moods of her songs, and she senses the beauty and charm of the folk-songs and ballads she presents. Leon Rosenbloom was able assistant, both as soloist and accompanist.

Pianist in Colorful List

George Smith, pianist, gave a recital in Jordan Hall on Dec. 1, playing music by classic, romantic, and modern composers. His technique, always efficient, has grown in surety. His command of color is more subtle; he is successful in achieving lyric beauties as well as dramatic intensities.

Début of Clara Rabinowitch

Clara Rabinowitch made her first Boston appearance in Jordan Hall on Dec. 2, playing works by Bach-Busoni, Beethoven, Chopin, Debussy, Ravel, Philipp, Infante and Liszt. Miss Rabinowitch scored a genuine success. She possesses a highly developed technique and draws forth a beautiful tone. Her interpretations possessed imaginative beauty.

Ensemble Concert Attracts

Heinrich Gebhard, pianist, and Harrison Keller, violinist, were heard in an ensemble program at the concert of the

MacDowell Club on the afternoon of Dec. 2. The program contained the John Ireland Sonata in A Minor, Beethoven's Sonata in D, Op. 12, No. 1, and the Grieg Sonata No. 3. Their playing was distinguished for beauty and finish of ensemble, ardor and musicianship.

Raymond Havens Plays

Raymond Havens, pianist, was heard at Jordan Hall on Dec. 2. His program contained numbers by Bach, Schumann, Debussy, Converse, Scriabin, Holst, Chopin, and Liszt. Mr. Havens has never been heard to better advantage here. To his exceptionally clear and brilliant technique he has brought a keen sensitiveness to tonal and rhythmic beauty.

Hart House Quartet Heard

The Hart House String Quartet of Toronto—Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg—played for the first time in Boston at Jordan Hall on Dec. 3. The program contained Debussy's Quartet,

John L. Bratton to Join "Music and Youth"

John L. Bratton, for some time advertising manager of the music house of G. Schirmer, has accepted the position of general manager of *Music and Youth*, a music magazine for young people, published by Evans Brothers, 15 Arlington Street, Boston.

San Francisco Opera House Pledged by Chairman of Finance Board

SAN FRANCISCO, Dec. 5.—Ralph McLeran announces that he will do everything in his power to complete the Civic Center and War Memorial projects before he leaves the office of chairman of the finance committee of the present Board of Supervisors. This statement

Bartók's Quartet, Op. 7, No. 1, and Beethoven's Quartet in F, Op. 135. As ensemble players they showed fine balance, playing with clear outline and with effective treatment of the various voices.

Werrenrath in Indian Songs

Reinald Werrenrath appeared in one of the concerts of Wolfsohn series in Symphony Hall on Dec. 3. Songs by Hugo Wolf, a group of Ojibway Indian melodies arranged by Arthur Whiting, four new English ballads, and five recent American songs were on his program. Mr. Werrenrath, in excellent voice, sang with fine restraint in the quiet, lyric works. The Indian songs were especially effective. Herbert Carrick played tasteful accompaniments.

Ellen Ballon's Recital

Ellen Ballon, pianist, appeared at Jordan Hall on the afternoon of Dec. 5, in a program of compositions by Bach-Tausig, Schumann, Chopin, Mendelssohn, Schütt, Jonas, Liadoff and Liszt. Miss Ballon proved a superlative technician, whose overfondness for speed at times betrayed her into ill-advised tempi. But she can play, when she wills, with charming poetic fancy.

HENRY LEVINE.

was welcomed by musicians and others interested in the long-delayed Opera House which is projected as part of the War Memorial plan. Mr. McLeran says: "I expect to see ground broken on Feb. 22 next. The supervisors will be asked to appropriate a portion of the \$450,000 in the 1925-26 budget."

MARJORY M. FISHER.

Clarence Gustlin Fulfills Engagements

Clarence Gustlin played two piano groups with Charles Wakefield Cadman in Los Angeles on Nov. 12, and is booked to give one of his interp-recitals for the St. Cecilia Club on Jan. 5. On Dec. 11 Mr. Gustlin was to play in Rensselaer, Ind., and on the twelfth a Cadman-Gustlin recital will be given in Pittsburgh.



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How British Public Responded to York's Big Festival

By ANTHONY CLYNE



LONDON, Nov. 21.—It is usually unprofitable labor to disinter bygone musical criticism and the records of long past musical events. Seldom is the searcher rewarded by anything really significant or strange in, for example, the estimates of contemporaries, in the near view as compared with that down the perspective of time, when years have transformed standards of taste and judgment.

But accounts of the Grand Musical Festival held at York in the fall of 1825, are not without interest; and the pages of the *Times*, the *Morning Herald*, the *Mirror*, and so on, of a century ago are worth turning up. We get, for one thing, an idea of the state of musical appreciation in the country at the time.

The profits of the Festival were devoted to various hospitals in Yorkshire. It was on a great scale.

"So confident were the gentlemen who undertook the management of it," it was said, "that they built a concert room at an expense of £6000, the cost of which is not only covered by the receipts, but there is a surplus of £2000 beyond this outlay and all other expenses. Thus has the cause of humanity been promoted, and musical science advanced in the country. According to the *Mirror*, 'nearly all the musical talent in the country, vocal and instrumental, was engaged for the occasion, and several of the performers were engaged at salaries of from £200 to £250 each for the four days; nor large as this sum may appear, do we think it by any means extravagant, considering the distance from town and the expense of traveling so far.'

There were fifteen principal vocalists, 350 chorus singers, ninety cantos, seventy altos, ninety tenors and 100 basses, and 250 instrumentalists.

A "Magnificent" Effect

The cathedral had been prepared to accommodate about 6000 persons, and the average attendance was over 5000.

"As might be anticipated," says one account, "when the gallery was filled with the dignified and ennobled, and diversified with the variety and elegance of female attire; when the orchestra from its front to the grand organ which crowns its summit was occupied by numerous bands of vocalists and instrumental performers, and the center and

sides all crowded with the anxious audience, the effect was magnificent in the extreme."

The concert room for the evening concerts "presented its lighter beauties to the eye in pleasing succession," the lighter beauties being straw-colored walls, elegant marble columns, ample galleries, rich crimson draperies, handsome friezes, lights on massy gilt and bronze stands, and so on.

Handel, the Favorite

The first day's performance in the cathedral began with "Glory be to the Father" from Handel's "Jubilate." One report waxed mightily eloquent.

"Breathless anticipation arrested every motion and intense anxiety pervaded every countenance. At length the signal was given, and 'Glory be to the Father,' shouted from the host of voices, and thundered from the brazen clarion, the roaring bass, the rolling drum, caused an electric thrill of devotion—of awe—of ecstasy—which they only who experienced it can comprehend. The sweet retiring cadence of the violins, as the loud praises ascended toward the heavens to which they led, composed the agitated nerves for a fresh accession of sound, loud as the noise of many waters, even of the mighty waves of the sea."

"There followed a duet by Dr. Boyce, 'Here Shall Soft Charity Repair,' performed by two celebrated male singers of the day "with all that melting pathos which its peculiar composition allows." A chorus from Handel's "Deborah," a solo by Miss Travis, perhaps the leading English singer, taken from Mozart, another chorus from Handel, a motet by Mozart, a tenor solo, an anthem by Purcell, another chorus, and so the first part of the first day ended. The second part, introduced by the orchestra with Handel's First Grand Concerto, was all Handel. In the third part, opened by an anthem and Gloria Patri by Dr. Camidge, the cathedral organist, was more variety—Cimarosa, Haydn, Himmel, Bochs and numbers from Beethoven's "Mount of Olives." The performance lasted from noon until five o'clock.

The second day was all Handel again, being entirely devoted to "Messiah." The newspaper criticism of the time was a mere dexterous variety in such colorless phrases as "powerful and distinct manner," "great judgment and feeling," "superior talents," "expressive recitative."

Here is a typical reference to the singing of "I Know That My Redeemer Liveth"—"Its execution by Miss Stephens was delightful, chastely mingling the confidence of faith with the humility of devotion. Her delicate and intricate

cadence at the close was heard by the immense assembly with mute attention, and was followed by a murmur of approbation which the sanctity of the place alone prevented from breaking forth into louder plaudits."

The first part of the third day was devoted to a selection from Handel's "Judas Maccabæus," the second and third parts to one from Haydn's "Creation." Amidst the profusion of conventional epithets in the reports, there is one scrap of something approaching a genuine comment or reflection, and this is all it amounts to—"The song of 'Wise Men Flattering' would induce us to think that Handel was by no means so insensible to the uses of and beautiful effects to be produced by wind instruments as he is represented to have been. The flutes, hautboys and bassoon obbligato were beautifully expressive in the responses which they made to each other

and to the voice in this beautiful melody."

The program for the fourth day was described as "replete with all the variety and sublimity the heaven-born science can furnish."

What this meant a century ago may be judged from the fact that it comprised twenty-six items from Handel, a motet of Haydn, a hymn and a quartet of Mozart, "Luther's Hymn," and five items by contemporaries now quite forgotten.

The festival was described by the *Mirror* as "altogether the greatest musical gratification in England since the commemoration of Handel." The receipts were £20,550 and the expenditure was £18,000. The three evening concerts were much less important. About 1000 persons attended each of them.

The fancy dress ball on the fourth evening was patronized by twice as many.

BERKELEY APPLAUDS HOLST'S "ST. PAUL"

Hertz Men in Brilliant List—Clubs Sponsor Notable Concerts

By A. F. See

BERKELEY, CAL., Dec. 5.—The second concert by the San Francisco Symphony, in Harmon Gymnasium, had the new concertmaster, Mishel Piastro, as soloist. He gave an authoritative reading of Tchaikovsky's Violin Concerto. There was virility and sustained interest throughout, a dazzling technic and good tone. Excellent support by the orchestra made this a favorite number on the program. The first half included the "Freischütz" Overture, Elgar's "Enigma" Variations, Gustav Holst's "St. Paul" Suite for strings and Goldmark's "Sakuntala" Overture. Alfred Hertz conducted with his customary vigor and accuracy. Much interest was manifested in the changed personnel of the orchestra.

The Berkeley Musical Association pre-

sented Efrem Zimbalist in recital, at Harmon Gymnasium. Interest centered in his own Sonata in G Minor, which was programmed as a "first performance." Throughout it held interest, the second movement proving especially effective. A brilliant performance was given Hubay's Concerto in G Minor. The last group of Chopin, Glinka and Bassini numbers brought encores. Emanuel Bay, at the piano, was an able accompanist.

The Codornices Club gave an evening of chamber music at the club house. Joseph McIntyre, pianist, arranged a program of much merit, and with Orley See, violinist, and Arthur Weiss, cellist, collaborated in two groups. Mozart's G Major Trio and Reissinger's Trio, Op. 24, were given good tone quality and delicacy of nuance. Merlyn Morse, baritone, gave much pleasure in two song groups. Mr. McIntyre provided sympathetic accompaniment. Mr. See played solos with singing tone and fluent technic. Arthur Weiss played the Bruch "Kol Nidrei" in 'cello arrangement, beautifully.

WASHINGTON AUDIENCES HAIL NOTABLE RECITALS

Rachmaninoff Heard by Large Throng in Brilliant Program—Graveure Reappears After Absence

WASHINGTON, Dec. 5.—Sergei Rachmaninoff, was presented in a piano recital by Katie Wilson-Greene, in Poli's Theater on Dec. 2, before a capacity house. Mr. Rachmaninoff gave an intelligent and technically superb interpretation of a perfectly balanced program. He played a number of encores, including the "Turkish" March of Beethoven and his famous Prelude.

Beautiful singing marked the concert given by Louis Graveure, baritone, in the National Theater, Dec. 3, when he was presented under the local management of T. Arthur Smith. Mr. Graveure has not visited Washington in several years, but his concerts are always anticipated with keen pleasure.

Arpad Sandor, at the piano, gave also a group of solo numbers.

Among Mr. Graveure's encores, was the "Bird's Courting Song."

DOROTHY DEMUTH WATSON.

Abraham Haitowitsch Heard in Cleveland

CLEVELAND, Dec. 5.—Abraham Haitowitsch, violinist, presented a program of considerable interest in Masonic Hall on Dec. 1. Mendelssohn's Concerto opened the program and was followed by the Bach-Chaconne. Other numbers were Sarasate's "Zigeunerweisen"; Ries' "Perpetuum Mobile"; Cecil Burleigh's "Indian Snake" Dance; an Air of Tchaikovsky, transcribed by Auer; the "Poem" by Fibich and Sarasate's "Romance Andalusia," given pleasing performances. Margaret Mannebach furnished sympathetic accompaniments.

FLORENCE M. BARHYTE.

All-American Organ Concert Pleases Charles City

CHARLES CITY, IOWA, Dec. 5.—An all-American program was given by Charles Leech Gulick, concert organist, at the First Congregational Church. The American organ composers represented

were René L. Becker, James H. Rogers, Dudley Buck, Lily Wadhams Moline, R. S. Stoughton, Humphrey J. Stewart, Charles M. Sheldon, Charles L. Gulick and Eugene Thayer. Several of the compositions were in manuscript. Among the numbers most enjoyed was a MS. Suite in D Minor, in four parts, and "Elves" by Becker. Dudley Buck's Theme, Variations and Finale to Edward MacDowell's "To a Wild Rose" charmed the audience. The closing number was Thayer's Finale on "America." The audience showed its appreciation by requesting two encore numbers. Mr. Gulick is giving this program in a tour including states in the Middle West, the East and Southern States.

BELLE CALDWELL.

MEMPHIS CLUB APPEARS

Apollo Singers Begin Season With Proof of Fine Accomplishment

MEMPHIS, TENN., Dec. 5.—At its initial program of the season, heard Nov. 25 in the Auditorium, the Apollo Club gave evidence of the wealth of talent gathered into one of the city's best choral organizations.

O. F. Soderstrom, president of the club, received recognition for the solo numbers he gave, among them Handel's "Honor and Arms." Hugh Sandidge, tenor, also appeared as soloist, singing "O Paradiso," from "L'Africaine." Walter Moore, E. J. Seaton and a quartet composed of Hugh Sandidge, Charles Clark, Walter Moore and William Newton, Sr., contributed enjoyable numbers. Harry Kohn played violin solos.

The choral work was well done, and proved careful training on the part of John B. Vesey, conductor. The program included "Drink to Me Only With Thine Eyes," "Smilin' Through" and "By the Waters of Minnetonka." Enoch Walton was the accompanist.

BABETTE BECKER.

Clara Haskil At Vanderbilt House

Clara Haskil, Roumanian pianist, after her return from her second tour in Canada, played at the Vanderbilt House during the week of Nov. 23. Miss Haskil and Rosa Armandie will be heard in a joint recital in Boston before they sail for France.

PORTLAND JUNIOR GROUP GIVES ATTRACTIVE LIST

Evelyn Scotney and Toscha Seidel Heard in Recitals of Much Interest—Local Artists Appear

PORTLAND, ORE., Dec. 5.—The Portland Junior Symphony, Jacques Gershkovitch, conductor, appeared in the first concert of its second season at the Heilig Theater before an audience of considerable size. For the first time this orchestra played an entire symphony, Mozart's in G Minor, given with not a little success. The short numbers were "In the Village" from Ippolitoff-Ivanoff's "Caucasian" Suite, "The Christmas Tree" by Rebikoff and the March from "Tannhäuser."

Evelyn Scotney, soprano, assisted by Howard DeGant, violinist, and Inez Hudgins, pianist, recently gave a pleasing program under the auspices of the Franklin High School in the school auditorium. A cordial audience was present.

Toscha Seidel, violinist, played at the auditorium under the direction of the Elywn Concert Bureau on Nov. 30. In the Fauré Sonata for violin and piano Arthur Loesser coöperated in an interpretation of rare beauty. Among other works given was a Concerto by Conus. The large audience was generous in applause.

The Olds Wortman and King Industrial Chorus, led by Mrs. Fred L. Olson, was heard in a program of special merit at the Municipal Auditorium on Nov. 29. The soloists were Irene Euster, Etta Ware, Murry Carter and Chantson Coe. The accompanists were Nettie Leona

Foy and Olga Ruff; the organist, Frederick W. Goodrich.

Anna Ellis Barker is giving a series of lecture-recitals on "The Music of Today."

Dent Mowrey spoke on "The Native Music of the Arab" before the musical appreciation class of the MacDowell Club.

Recent recitals have been given by pupils of Pauline Miller Chapman, Ethel Gertrude Cannon, Ruth Lorraine Close, Lucia Caffall Hart, P. A. Ten Haaf and Mordaunt Goodnough.

JOCELYN FOULKES.

Christmas to Be Celebrated in David Mannes School

Christmas will be celebrated in the David Mannes Music School with special events. A program of folk-songs and dances in costume will be given by Ellenor Cook for the younger students on the afternoon of Dec. 19. On the evening of Dec. 21 older students, including singers and orchestral players, will take part in excerpts from "Messiah" and the "St. Matthew" Passion under Giulio Silva. In continuation of the graduate recitals which are featured this year, Janet Mabon will sing Italian, French, German and Russian songs on Dec. 14. Sara Bodine, another graduate, will give a song program later.

Hughes Pupil Heard in Freehold

Lewis Lane, pianist, one of Edwin Hughes' pupils, gave a program recently in Freehold, N. J., playing works by Chopin, Schumann, MacDowell, Huss and Mendelssohn-Liszt.

Glittering Spectacle Gives Fillip to Philadelphia's Opera Season

PHILADELPHIA, Dec. 5.—The adaptability of the Metropolitan Opera organization to grandiose musical spectacle was effectively illustrated in the Academy of Music on Dec. 1 in a performance of "L'Africana" which went far to vitalize the externals of Meyerbeer's last work. As the score is artistically soulless, and the Scribe libretto a dovetailing of pompous theatrical clichés, the most sympathetic interpretation could scarcely be expected to exert any profound emotional appeal. But nothing that was even of superficial value in the outdated opera was overlooked in this performance.

Giulio Gatti-Casazza sent an admirable cast that included Beniamino Gigli as the vaguely characterized *Vasco da Gama*; Rosa Ponselle as the improbable *Selika*, victim of the apochryphal "deadly Upas tree"; Giuseppe Danise as the

fantastic *Nelusko*; Adamo Didur as *Don Pedro*, and Queena Mario as the nebulous *Inez*. Other rôles were taken by Angelo Bada, Léon Rothier, Henrietta Wakefield, Vincenzo Reschiglian, Paolo Ananian and Max Altglass.

Mr. Gigli, of course, scored decisively with the effectively contrived aria "O, Paradiso;" and the capable Mr. Danise extracted to the full the melodramatics of the invocation to Adamastor. Mme. Ponselle, in exquisite voice, was a fitting associate for Mr. Gigli. Tullio Serafin conducted with an earnestness and authority which, for the moment, seemed to remove the cobwebs from the score.

All the spectacular demands were resourcefully met in colorful staging, resplendent groupings and elaborate ballets. The usual capacity audience of the subscription season was present and evinced pleasure in the splendor of the production and the high standards of lyricism sustained. H. T. CRAVEN.

Premières Planned for Coast Series

LOS ANGELES, Dec. 5.—Charles Wakefield Cadman's opera "Shanewis" will have its western première next October at the inter-city season of the California Grand Opera Company, L. E. Behymer and Rena MacDonald, managers.

Plans are also nearing perfection by which the same company, Gaetano Merola, director-general, will present Rimsky-Korsakoff's "Coq d'Or" in the Hollywood Bowl, next June. The production will be staged on a sumptuous scale, at popular prices, owing to the seating capacity of 21,000.

Widening of approaches, landscaping, terracing of the amphitheater, installation of new seats, erection of a new stage, dressing and office rooms at the Bowl have begun. This vast improvement will be carried out according to plans of the Allied Architects, which were made some time ago at the instance of Aline Barnsdall, music patron, who made a gift of the designs to the Bowl Association.

Percy Grainger will lead the Los Angeles Oratorio Society next April in a program of his compositions and those of Grieg and Delius, similar to that given by him in New York. This

chorus is now entering its twelfth season under John Smallman, conductor.

Lynwood Farnam, New York organist, has given several recitals in California cities, including Stanford, Pasadena and Pomona, under the auspices of local Chapters of the American Guild of Organists. BRUNO DAVID USSHER.

Wins Curtis Fellowship

PHILADELPHIA, Dec. 5.—Katherine Lux Conant of Bridgewater, Mass., has won the 'cello scholarship offered by the Curtis Institute of Music. The award was made on the recommendation of Felix Salmond, head of the 'cello department who, instead of conducting the usual competition, held trial hearings during a three-week period. Miss Conant is the daughter of the Rev. Harold S. Conant, pastor of the Swedenborgian Church at Bridgewater.

Lima Women's Club Is Active

LIMA, OHIO, Dec. 5.—"Romeo and Juliet," "Madama Butterfly," "Shanewis" and "Martha" were the operas outlined by Mrs. J. K. Bannister at a recent meeting of the Women's Music Club. Participants in the program, given in Memorial Hall, were Marguerite Moyer, Irene Harruff Klinger, Mrs.

Ralph Austin, Pauline Wemmer Gooding, president of the club, Leona Feltz, Millie Sonntag Urfer, Violet Lewis, Mrs. J. E. Evans, Mrs. M. H. Anderson, Vera Rousculp, Mrs. E. A. Siferd, Aileen Scott, Gail Dunifon and Bernardine Taubken Dimond. H. EUGENE HALL.

JULES FALK ENDS TOUR

Arrives in San Francisco After His Hawaiian Visit

Jules Falk, violinist, has arrived in San Francisco, after giving several recitals in Hawaii. Especially successful were his Honolulu concerts, three of them, given in Memorial Hall. He played numbers by Schumann, Chabrier, Saint-Saëns, Nardini, Chaminade, Kreisler, Zeckwer, Jongen for his first concert, his major offering at that appearance being the Mozart Concerto in G, which he played with splendid feeling and effect.

His second program included Wieniawski's Concerto in D Minor, shorter numbers by Schubert-Wilhelmj, Valdez, Rimsky-Korsakoff, Hubay, Martini, Porpora, Francoeur, Couperin, Cartier and Kashat-Winternitz. Great enthusiasm marked all his appearances. Roxana Weihe assisted him at the piano.

Flonzaley Quartet Heard in Ashland

ASHLAND, WIS., Nov. 28.—The Flonzaley Quartet played here on Nov. 25 to a capacity audience, under the auspices of the Wednesday Music Club, Agnes Benoe, president. This was the second of the club series. The program included the Mozart C Quartet; A Moor Prelude, played from manuscript, a Reger Scherzo, and the Adagio and Finale from the Schumann A Minor Quartet. The last number was the "Pixey Ring" by H. Waldo Warner. Insistent demands brought as extra numbers an "Irish Cradle Song" by Pochon; "Drink to Me Only with Thine Eyes" and the Interludium by Glazounoff.

VERA BRADY SHIPMAN.

Portland Club Takes up Opera Study

PORTLAND, ORE., Nov. 28.—Arthur Johnson, tenor, with May Van Dyke Hardwick at the piano, was soloist at the bi-monthly meeting of the MacDowell Club. "Lucia di Lammermoor" was the subject of Phyllis Wolfe's lecture before the opera study class. Excerpts from the opera were sung by Blanche Williams Segersten, Corynne Stone, Rose Friedle Giannelli, Dolph Thomas, Harold Graham, Ned Hockinson and Harvey Hudson, with Lucile Cummins as accompanist. John M. Williams gave a lecture on the "Musical Education of a Child" on Nov. 22, as an introduction to a normal course for teachers. JOCELYN FOULKES.

Elks' Orchestra Gives Music of Many Lands

SAN JOSE, CAL., Dec. 5.—The Elks' Concert Orchestra gave a program of Russian, Scandinavian and American compositions for the Evening High School this week. Dr. Charles M. Richards conducted with his usual excellent musicianship. The orchestra responded well and gave evidence of the constant improvement noted at each successive appearance. MARJORY M. FISHER.

Toronto Quartet Visits Mason City

MASON CITY, IOWA, Nov. 28.—The Adanac Male Quartet of Toronto gave the third event in the Community Entertainment Course, at the High School Auditorium. Singing Scottish songs, they captivated the audience. H. Ruthven McDonald, bass, was heard in a group of songs, including "Roamin' in the Gloamin'." J. Riley Hallman, first tenor; Ernest L. Bushnell, second tenor; and Joseph O'Meara, baritone, and Mr. McDonald form the personnel of the quartet. Every number was most enjoyable. BELLE CALDWELL.

Kindler and Dumesnil in Roanoke

ROANOKE, VA., Dec. 5.—Hans Kindler, 'cellist, and Maurice Dumesnil, pianist, were heard in joint recital Dec. 1. This was the second concert of the Calthrop Choral Club series and was well attended. Bruno Bakala was at the piano for Mr. Kindler. BLANCHE DEAL.

COMPOSER RETURNS

Florence Parr-Gere Back in America After Sojourn in Paris



Mishkin Photo

Florence Parr-Gere



Florence Parr-Gere, American composer, has recently returned from France. Mrs. Parr-Gere's "Travelogues" for orchestra was to have had an audition before Gabriel Pierné in Paris, but owing to a motor accident Mrs. Parr-Gere was unable to carry out her plans. Her audition, however, has only been postponed—until early next spring when she returns to France. Helping her to a speedy recovery from her injury was a letter received from her American publisher, G. Schirmer, notifying her of their acceptance of three piano pieces and two songs. Three piano pieces and two French songs have been brought out recently by Mrs. Parr-Gere's Paris publishers.


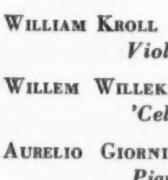
Among those of this composer's works that have been particularly successful is her "Poème de la Mer," which has been featured on the piano programs of Edwin Hughes. Mr. Hughes has expressed the wish to play other of Mrs. Parr-Gere's compositions. Her "Patinage à Roulette" becomes particularly interesting when it is known that its composer wrote it after seeing a boy skating past her window. The tune whistled by the skater becomes the theme of the composition, while *glissandos* depict his gliding feet. Isidor Philipp, Paris pianist, was immensely pleased with this work. "Fort original!" he cried, when he had heard it.

Mrs. Parr-Gere is seen above with "Solo," who, it would seem, measures about an octave!

Zimbalist to Appear with Philharmonic

After a recital in Lafayette, La., on Dec. 9, Efrem Zimbalist returned East, in order to make his first New York appearances of the season as violin soloist with the Philharmonic Orchestra on Dec. 17 and 18.

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HERTZ PLAYERS GIVE SUITE BY MARCELLI

San Francisco Applauds Lists by Symphony and Recitalists

By Marjory M. Fisher

SAN FRANCISCO, Dec. 5.—The third popular concert by the San Francisco Symphony in the Curran Theater, Alfred Hertz conducting, had the following program:

"Unfinished" Symphony.....Schubert
Suite "Araucana".....Nino Marcelli
(First time in San Francisco)
March, Op. 57.....Richard Strauss
"Dance of the Tumbler" from
"Snow Maiden".....Rimsky-Korsakoff
Andante Cantabile for strings,
Tchaikovsky
Overture to "Tannhäuser".....Wagner

Mr. Marcelli received an ovation at the conclusion of his Suite and was recalled to the stage many times to receive the plaudits of audience, orchestra and leader. This Suite was awarded first prize in the 1923 competition for American composers, held by the New York Stadium Concerts management, and was given its première in August of that year by the New York Philharmonic. The Hertz forces played it with fine spirit.

The composer has made no attempt to use Indian themes, but by recourse to his imagination has successfully embodied the atmosphere, pictures and moods surrounding the traditions of the Araucanian Indians of Chile, where he spent his boyhood. The second and third movements were especially interesting.

William Van Den Burg, second cellist of the San Francisco Symphony, was guest artist at the Pacific Musical Society's final November concert in the Fairmont Hotel. Mr. Van Den Burg strengthened the splendid impression made by his previous solo appearances in this city, and his deep, rich tone and musicianship delighted his hearers. Accompanied by Michel Maskewitz, Mr. Van Den Burg played numbers by Boccherini, Lalo and Fauré.

The newly organized chorus of the Pacific Musical Society made its début on this program, singing a group of Swedish folk-songs and other numbers. In Grieg's "At the Cloister Gate," Lillian Hoffmeyer Heyer and Orvilla De Pauw sang the solo parts. George Von Hagel, leader of the chorus, deserves much credit.

The San Francisco Music Teachers' Association enjoyed a program by Raymond White, pianist; Mynard Jones, baritone, and Margaret Nicol, dancer, at its November meeting.

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Chicago Intrigued by "Night" Romance

[Continued from page 29]

The Gordon String Quartet gave its first concert of the season in the foyer of Orchestra Hall on the afternoon of Dec. 2. The program listed Debussy's Quartet, Op. 10, Ernest Bloch's "Night," new to this city, and a Schubert Quartet in A Minor. Bloch's short work is richly atmospheric, dwelling solely on the mysterious elements of its subject as they appealed to romantic song writers at an age before midnight was exposed to the regular scrutiny of Twentieth Century revelers. In structure, "Night" is sufficiently involved to seize the interest of contemporary audiences, and is colored somewhat gloomily, but with conservation of means. Debussy's quartet had a timely revival. This work, like the rest of the program, was admirably played by men who have a splendid ensemble without losing their individual qualities.

The Gordon Quartet fills a place in Chicago's musical world which is of paramount value, and does so with increasing artistry. The personnel has changed since last year. John Weicher has succeeded Henry Selinger as second violinist, and Richard Wagner has replaced Alfred Wallenstein as cellist. The new arrangement has in no wise affected the excellence of the organization.

Roderick White, violinist, played in recital, in the Studebaker Nov. 29. Mr. White's tone quality was not as admirable as his phrasing, but his genuine musicianship was convincing.

Rose Neistin, pianist, was heard in the Playhouse on Nov. 29. Her program inclined toward the moderns, among whom three of her own compositions seem to classify her. A Scherzino and "Moment" by Rudhyar, plus some Scriabin, Moussorgsky and Ravel were also listed. This young pianist excels in technical proficiency.

Theodore Kittay, tenor, and Leo Braverman, violinist, appearing in joint recital in Kimball Hall Nov. 29, displayed satisfactory technical equipment. Mr. Kittay sang with warmth of tone color, and in somewhat energetic style. Mr. Braverman proved himself a facile player. Marion Lychenheim furnished the accompaniments.

Pizzetti Work Given

The Elshuco Trio was heard at the Playhouse on the afternoon of Dec. 1 in a program which included Brahms' Trio in B, Strauss' Cello Sonata and a new work by Ildebrando Pizzetti, in which the involved but lambent style of the Parma composer proved delightful. The Sonata, played by Willem Willeke and Aurelio Giorni, displayed the suave and mellow tone of the former cellist of the Kneisel Quartet, and the excellent sense of ensemble these two musicians share with the interesting new violinist, William Kroll, who has succeeded Elias Breeskin without disturbing the nice balance which has made the Trio's previous appearances here uniformly distinctive.

Selim Palmgren, Finnish pianist-composer, and his wife, Maikki Järnefelt-Palmgren, soprano, made their first joint appearance in Chicago on Nov. 29 in Orchestra Hall. Mr. Palmgren played eight of his preludes and a group of "program" numbers in the poetic style for which he is well known in America. The personal quality in his music, which gives it unmistakable identity, delighted a cordial audience.

Mme. Palmgren sang with much feeling. Though her upper register was not always well produced, her middle notes and *pianissimi* were delightful.

Ossip Gabrilowitsch drew an audience which crowded the Princess Theater when, on Nov. 29, he devoted his second of six piano lecture-recitals to four Beethoven sonatas. Mr. Gabrilowitsch played with his customary mastery, and talked informally about the life of his hero. His program included the "Moonlight" and "Appassionata" sonatas, Opus 110 and the composer's First Sonata.

Cecelia Hansen, violinist, and Virgilio Lazzari, bass of the Chicago Opera, were soloists in the fourth program in the Uptown Civic Concerts, given Nov. 29. Miss Hansen, playing Vitali's Chaconne and more modern music, showed the mastery of her instrument which won approval two years ago, when she made her début here with the Chicago Symphony. Mr. Lazzari sang beautifully.

The Chicago Musical College String Quartet gave its first program Nov. 29 in the Central Theater. Headed by Léon Sametini, distinguished violinist who has long occupied a prominent place on the college faculty, the organization promises to take an important place in musical circles here. The quality of its membership and the excellence of its first performance are sufficient indication that its effect will be vital and stimulating. Mr. Sametini plays very rarely in public, and general expression was given at Sunday's concert that the new quartet will keep him in more frequent public attention than he has hitherto sought during his residence in Chicago.

Among the items on Sunday's interesting list was Beethoven's Quartet, Op. 59, which revealed the sonority, the fine balance and the delightful tone of the players. Piano quintets by César Franck and Goldmark, interesting in themselves, served to introduce as associates such excellent pianists as Alexander Raab and Edward Collins. Mr. Sametini's colleagues are Rudolph Reinners, Arnold Volpe and Jaroslav Gons, members of the faculty.

EUGENE STINSON.

Salzedo Opens Concert Series

PHILADELPHIA, Dec. 5.—An evening of period music for the harp, given by Carlos Salzedo, head of the harp department at the Curtis Institute of Music, opened a series of eighteen concerts to be given at the school this winter.

Irvin Schenkman to Make Début

Irvin Schenkman, American pianist, will make his début on Dec. 19 in an afternoon recital in Aeolian Hall. Mr. Schenkman is a pupil of Paolo Gallico, composer, whose Septet for voice, piano, horn and string quartet was given its first performance recently by the Friends of Music. Mr. Schenkman is nineteen years old and was born in New York. His home is in New Market, N. J., where he appeared in recital on Nov. 17. His New York program will include numbers by Bach, Mendelssohn, Brahms, Schumann and Chopin.

BREIL WORKS HAVE HEARING ON COAST

Los Angeles Gives Favor to Program of Wide Interest

By Bruno David Ussher

LOS ANGELES, Dec. 5.—Among the "one man" programs to be favorably remembered was that recently made up of compositions by Carl Joseph Breil.

Mr. Breil won wide attention with his opera "The Legend," produced at the Metropolitan Opera in the season of 1918-19, orchestral suites of lighter calibre and scores written for motion pictures.

Mention must be made of a new one-act opera, based on Heinrich Heine's poem, "The Asra," in which Mr. Breil combines a moderately modern idiom with the glowing romanticism the poem demands. As in excerpts from "The Legend" and "Old Harvard," the latter an opera bouffe, Mr. Breil writes effectively for the voice and gratefully for the orchestra.

Of songs preceding the musical-dramatic part of the evening, special commendation must be voiced of "A California Serenade," "Farewell," "Come," "Clock" and "The Vagabond." A delightfully capricious piano suite, "Little Flower Garden," has more than ephemeral value.

There was much applause for the composer, and the singers: Elinor Marlo, Flora Myers Engel, J. M. Avery, Frank Ridge, Earle Lyman Sanborn, Ruth Peterson Miller, Ivan Edwards, Emma Loeffler de Zaruba, Winifred Smith and Orinda Hanson, for Frances Mae Martin, solo pianist, and for Frederick Huttman, stage manager.

Florence Easton Sings at Normal

Florence Easton, soprano, gave a recital at Normal University, Normal, Ill., on the evening of Nov. 10. Miss Easton sang in Superior, Wis., on Nov. 2, and appeared as soloist with the St. Louis Symphony on Nov. 13 and 14 in St. Louis.

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People and Events in New York's Week

Vivid Recollection of Student Days in Russia Described by Violinist



Julia Larsen, Violinist

Murky canals, gorgeous churches, innumerable beggars, cabalistic signs, unforgettable squalor—with such haunting pictures are concerned the recollections of Julia Larsen's student days in St. Petersburg. She had gone there from Canada to study the violin with Leopold Auer.

Says Mme. Larsen of her first appearance in Russia: "I had been there only a little while when Professor Auer decided that I should play at a musicale. It is all very vivid in my mind—the freezing cold, the ride at break-neck speed behind a fierce-looking driver with whom I had had to haggle voluminously beforehand, the arrival at the hall already crowded with already famous students, to find myself down for the first number.

"In spite of my nervousness, my concerto took form gradually. I remember

Thomas Denijs to Return to Holland

Thomas Denijs, Dutch baritone, who has had a brief concert season here, will sail for Holland in the middle of December. He has appeared with the Philharmonic and Cleveland orchestras and has been heard in recital in New York, Detroit and Chicago. Mr. Denijs will return for a more extended tour next season.

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BEN BERNIE AND HIS ORCHESTRA
Presentation by Riesenfeld

the tremendously cheering 'Bravas' when I finished, the supper afterward, the Professor himself playing a Viennese waltz, the genial Glazounoff. . . .

Since then Mme. Larsen has appeared many times in Europe, Canada and the United States. Her method of teaching

has been commended by Professor Auer. She has a large private class in New York, is director of the violin department at the Centenary Collegiate Institute, has built up the violin department of the Englewood Conservatory to be a vital, noteworthy teaching body.

IN NEW YORK STUDIOS

Henrietta Speke-Seeley has been giving a series of musical lectures and recitals on the following subjects: "Songs of Burns"; "Songs of Shakespeare"; "Woman in Music"; "Songs of Tennyson"; "Songs of Schubert" and "Enoch Arden." * * *

Lottice Howell, of Sergei Klibansky's studio, has signed a three-year contract as prima donna of the "Music Box Revue." Anne Louise Elliott has been substituting in the First Presbyterian Church in South Orange, N. J., and the First Presbyterian Church in Boundbrook, N. J. Fauna Gressier has been engaged to sing at the Mosque Theater in Newark, N. J. Alveda Lofgren has been substituting at the First Methodist Church in East Orange, N. J. Louise Smith gave a program at the Zion Organization in New York on Dec. 5. Mr. Klibansky, with some of his pupils, will give monthly radio recitals over Station WRNY, beginning in the middle of December. * * *

Marshall Monroe, tenor of the Adelaide Gescheidt Studios, sang the opening week of the series of daily concerts in the Chinese room at the Vanderbilt Hotel. Mr. Monroe has a resonant, true voice and is rapidly becoming known as a dependable artist. He is soloist at the Flatbush Congregational Church of Brooklyn and the Mount Zion Temple, New York. * * *

Four pupils of Caroline Beeson Fry's studio, and the Contemporary Singers, a group of twelve women directed by Mrs. Fry, gave an hour of music in the Community Church of White Plains on Nov. 15. The singers gave French songs of the Twelfth and Fifteenth centuries. Stanley Hunnewell, baritone, sang "Night" by Rachmaninoff, "Slow, Horses, Slow" by Jolowicz and "Go, Lovely Rose" by Guitter. Three Swedish folk-songs and a Norwegian Echo Song were sung by Gota Grape, soprano. Blanche Lamb, contralto, followed this with two John Alden Carpenter songs, "I Am Like a Remnant of a Cloud in Autumn" and "The Sleep that Flits on Baby's Eyes." A group of lieder was sung by Henry Ebeling, tenor, followed by "Twilight" by Walter Morse Rummel, and "Were You There." Negro spiritual arrangement by H. T. Burleigh. The Contemporary Singers concluded this enjoyable program with an arrangement of "Beau Soir" by Debussy. Leonice Bartlett Hunnewell was the accompanist. * * *

Jeanne Palmer, from the studio of Maud Douglas Tweedy, was heard in a concert in the Wurlitzer Auditorium on Dec. 2, assisted by Harry Goldin, pianist. In numbers by Debussy, Dvorak, Strauss, Verdi, Wolf and La Forge, Miss

Bernice Weber Fulfills Engagements

Bernice Rogers Weber, American pianist, is at present on her way to California from Canada. She was scheduled to give recitals in El Dorado and Little Rock, Ark., Shreveport, La., and in many other cities of the South and West. Miss Weber was engaged as soloist and principal artist of the Mexican World Exposition at Mexico City. Her New York debut will be made later in the season.

Kathryn Meisle Is Booked for Important Events

Kathryn Meisle, Chicago Opera contralto, recently returned from a two months' tour, which began with guest performances with the Los Angeles Opera Company in September. Since then Miss Meisle has given recitals in Lock Haven, Pa., Philadelphia, Columbia, S. C., Elon College, N. C., Ashland, Wis., Appleton Wis., Jackson, Mich., two in

Palmer disclosed a powerful dramatic soprano voice of musical quality and considerable range. In La Forge's "Song of the Open," in which she was well accompanied by Harold Genther, Miss Palmer's singing was superb. Mr. Goldin was heard in numbers by Seeling, Scarlatti and the Polonaise in B by Paderewski. * * * G. F. B.

Laura E. Morrill, in the first of her studio receptions, entertained guests with a short discourse of her method, her remarks being preceded by numbers by her pupils, Florence Gougge, contralto; Anna Helmke and Helen Brown, sopranos, and Robert Sherwood, tenor, who have advanced considerably since last season, and who gave much pleasure to the listeners. Mr. Sherwood has been singing over several radio stations. Others of Mme. Morrill's pupils who are in the professional field are Jessie Pamplin, teaching in St. Petersburg, Fla.; Inez Thorne Quick, soloist at Thirteenth Christian Science Church; Miss Helmke engaged for concert at Bloomfield, N. J.; Sarah Edwards on tour; Lillia Shelling-Farquhar, who sang successfully with the Opera Club of Los Angeles, and Gladys Hart who is appearing on the Keith Circuit. * * * G. F. B.

Laura Stroud, one of the pupils of Elizabeth Quaile, who gave a recital in New York last season, has been making successful concert appearances in Berlin, Vienna and Munich. Miss Quaile will give a pupils' recital in Chickering Hall on Jan. 9. * * *

A group of artists from the La Forge-Berumen Studios gave a concert in the ballroom of the Majestic Hotel recently for the benefit of the French orphans. Those who appeared were Frances Fattmann, Amie Punshon and Jane Upperman, sopranos; Loretta Degnan, contralto; Gil Valeriano, tenor and Myrtle Alcorn, Alice Vaiden, Agnes Bevington, Helen Fromer and Yen Mayer, pianists. The regular semi-monthly recital in the Fordham Aeolian Hall was given on Nov. 20. The hall was filled to capacity. Gladys Hill, Jane Upperman, Gil Valeriano, and L. David Collins, bass, appeared. Alice Vaiden and George Vause played the accompaniments. All the artists were in good voice. Arthur Warwick accompanied Lawrence Tibbett in a concert given at the Hotel Biltmore on Nov. 20. * * *

Mr. and Mrs. Richard Hageman entertained twenty of Mr. Hageman's pupils at a Thanksgiving dinner in the Hageman home and studio. Owing to the large enrollment those students who were studying away from home were invited. After dinner there was an impromptu musicale in which all participated.

Chicago, Montevallo, Ala., Louisville, Ky., Kokomo, Ind., St. Louis, Mo., and Springfield, Mo. During December Miss Meisle will have some of her most important appearances including two concerts with the Cincinnati Symphony under Fritz Reiner, with whom she will sing Mahler's Kindertotenlieder, the orchestration of which has been especially imported from Europe. Following these appearances Miss Meisle will be heard in Brooklyn and New York City, in a special "Rienzi" program with the New York Symphony under Walter Damrosch. On Christmas night Miss Meisle will sing in "Messiah" in Cincinnati under Frank Van der Stucken, for the Cincinnati Music Festival Association.

Daisy Jean Gives Wilmington Concert

Daisy Jean played in Wilmington, Del., at the playhouse, Oct. 12, giving her unique program of 'cello and songs at the harp.

SUNDAY SYMPHONISTS TO PLAY AGAIN UNDER ZURO

Programs Will Include Master Works—
Prize Offered for Best American
Composition Submitted

The Sunday Symphonic Society will open its third season on Sunday, Dec. 13, at the Hampden Theater, under its founder, Josiah Zuro. These free concerts were formerly given in the Criterion Theater. The larger Hampden auditorium is donated by Walter Hampden, as many were turned away last season.

The personnel of the orchestra will be practically unchanged. Drago Jovanovich has been replaced as concertmaster by Leon Trebacz, who was assistant concertmaster last year. Mr. Trebacz is a graduate of the Vienna Conservatory, and has been with the Sunday Symphonic Society since its inception. Emil Barsody, who has been appointed solo 'cellist, played the 'cello in the Philadelphia Orchestra under Leopold Stokowski.

Programs will be given twice a month for the remainder of the season. Symphonies to be performed include Beethoven's First, Fifth and Seventh, Brahms' Second, Dvorak's "New World," Schumann's Fourth, Schubert's "Unfinished," Haydn's in D and Mozart's in C. Among other works to be played are Tchaikovsky's "Romeo and Juliet," Liszt's "Les Préludes," voted the most popular by the society's audiences; Mozart's "Marriage of Figaro," Dvorak's "Carnival" and the "Meistersinger" overtures, the "Siegfried Idyl" and Charpentier's "Impressions of Italy."

As in past seasons, a prominent place will be given to native composers. New or seldom played compositions by Americans will be selected by Mr. Zuro according to their suitability for public performance or private rehearsals, which may be attended by the composer and his friends. A prize of \$100 will be given for the best. Special place will also be reserved for promising young artists who have lacked opportunity to appear with an orchestra.

Concerts will begin at noon and will be supplemented by short addresses on music and art by prominent speakers.

Tew Pupils Illustrate Range Theory

A short talk on "Causes of Modern Vocal Limitations" by Whitney Tew began a program given recently in Mr. Tew's studios. It was pointed out that modern music for soprano and contralto, or tenor and bass, represents a combined compass of about two octaves, whereas every vocal mechanism will, if properly controlled, reveal from three octaves upwards of pure tone. Illustrating Mr. Tew's theories of range were Radford Davies, Marjory Stuart, Mildred Dana and Mme. Bree Perry. Mr. Davis sang Tosti's "Good-bye" in a bass key and "I'll Sing Thee Songs of Araby" by Clay in a tenor key. Miss Stuart sang Rogers' "The Star" as a mezzo, the "Kashmiri Song" as contralto, and "The Answer" in a soprano key. Miss Dana gave Massenet's "Elégie," Thomas' "Connais tu le pay," and "With Verdure Clad" as mezzo, contralto and soprano. Mme. Perry sang the "Suicidio" aria from "Gioconda," Goring Thomas' "My Heart Is Weary" and the Jewel Song from "Faust," also in three keys.

Peter Meremblum Forms "Cornish Trio"

Peter Meremblum, head of the violin department of the Cornish School of Seattle, has formed a new chamber music trio consisting of Berthe Poncy, piano; Kola Levienne, 'cello; and himself as violinist. This group is to be known as the "Cornish Trio." Concerts have been given in which works by Tchaikovsky, Rachmaninoff, Arensky, Beethoven, Mendelssohn and Winkler were performed. Besides these concerts, Mr. Meremblum is giving a series of five historical sonata recitals at the Cornish Theater.

Bachaus To Give Series In Cuba

Wilhelm Bachaus, pianist, plays in Philadelphia on Dec. 13 and in New York on Dec. 14. Shortly thereafter, he will go to Cuba, where he will remain for several weeks, giving a series of concerts. Mr. Bachaus' success in Havana last season brought about his reengagement there.



THOMAS CHALMERS, former baritone of the Metropolitan Opera, who has turned to the dramatic field until he fully recovers from a throat operation. He is appearing in the rôle of the *Commissioner* in the Actors' Theater production of "Morals" in the Comedy Theater and acquits himself admirably. This is the fourth Actors' Theater production in which Mr. Chalmers has appeared within a year—the others having been "The Wild Duck," "A Bit o' Love" and "The Call of Life." He hopes to return to opera shortly.

Rivoli and Rialto Programs Please

The Rivoli Theater opens its doors with the feature film, and Hugo Riesenfeld's stage divertissements, headed by the delightful dancing team, Fowler and Tamara, begin the music program. The Rivolettes do a "Chaplinesque" dance and Charlotte Woodruff, soprano, is another soloist. Kharoum, the Persian pianist, is a part of the grand finale of an entertaining stage offering. Harold Ramsbottom and Frank Stewart Adams play organ numbers. Dr. Riesenfeld has arranged a novelty program for Ben Bernie and the Rialto "Gang." Of particular interest is the performance of Albert and Adele Gloria, who have been receiving enthusiastic applause from Rivoli audiences for several weeks. George Lyons and Suzanne Clough are the other solo artists in Bernie's presentation. Bernie's inimitable humor as usual acts as the introductory to his own orchestral numbers as well as to those of the soloists. Hy. C. Geis, Oliver Strunk and C. Herbert MacAhan alternate at the organ during the regular performances.

Charlotte Lund Gives Lecture-Recital on "Jewels of the Madonna"

Charlotte Lund, whose opera recitals are becoming more and more of an institution, was heard in the Princess Theater on the afternoon of Dec. 6, with Wolf-Ferrari's "Jewels of the Madonna," to be given this week at the Metropolitan as her subject. Ably assisted, as usual, by N. Val Peavey at the piano, Mme. Lund sang excerpts from the opera and told the story in between with her inimitable humor. Mr. Peavey played accompaniments, sang various male rôles and also gave the orchestral interludes. The usual large audience was in attendance.

Farnam to Give Pupils' Recital Series

A series of pupils' recitals will be given by Lynnwood Farnam, organist, in the Town Hall beginning Dec. 31, for which a special students' series ticket is offered which will make it possible for the best organ literature to be heard for a nominal price. Included in these concerts will be three piano recitals by Winifred Cornish, at which Mr. Farnam will assist. Ellen M. Fulton and Katherine Fowler will be heard on Dec. 31.

George Street Joins Institute Staff

George Hotchkiss Street has been added to the voice faculty of the Institute of Musical Art. Mr. Street has been teaching in Portland, Ore., for several years, serving as president of the Musician's Club, director of the Opera

and a member of the committee to choose music for the Public Library of that city. He has received honors from the Italian Government, being decorated with the Gold Medal and awarded a diploma of merit for directing a campaign for mass singing in the Italian Army. In 1918, while in Italy, Mr. Street published a volume of national patriotic songs. Last year he returned there with the manuscript of a book on voice teaching which has attracted favorable attention. Mr. Street studied in Europe and when he returned to teach in Portland in 1913, several of his pupils came from Europe with him.

VOICE TEACHERS DISCUSS FREE SCHOLARSHIP EVILS

Joseph Regneas Denounces Vocal "Quacks" at Meeting of Teachers' Guild

At an informal meeting of the Guild of Vocal Teachers held at the Metropolitan Opera House studios of Henrietta Speke-Seeley and Leo Braun, the speaker was Joseph Regneas. He spoke on free scholarships—more particularly advertised free scholarships. He read from circulars, all attractively worded, he said, for unsophisticated would-be musicians and artists of smaller communities, but hardly convincing enough to the initiated.

Some offers limited the contestants to fifty, he added, others had no limit, but all applicants were asked to inclose a fee of \$10, which was not returned, but was credited to the account of unsuccessful competitors who decided to enter as a student at the estimated cost of about \$25 per lesson in classes to which listeners were also admitted for another fee of \$5 each.

Teachers' diplomas were given (for another fee), he stated, at the end of an "intensive" term of five weeks. The "noted teacher" mentioned in several cases had no high standing in the profession, and was never known to have sung or played in public.

Mr. Regneas granted that any one had a right to give free lessons to a worthy and needy person of talent, even when ungratefully appreciated.

Before the lecture Cortland Mapes, a pupil of Edwin Farmer, played, very creditably, pieces by Chopin, Hans Seeling and Godard.

Columbia University Orchestra Heard in Concert

The orchestra of Columbia University, Berrian R. Shutes, conductor, was heard in concert in the MacMillan Theater on the University grounds, on the evening of Dec. 1. The orchestra, which numbers forty members was heard in the "Coriolanus" Overture; Bach's Concerto in D Minor for Two Violins, with Hyman Rensin and Frederick Zamzelly as soloists; and the "New World" Symphony of Dvorak.

Amy Ellerman Engaged for Oratorio

Amy Ellerman, contralto, will be soloist with the Worcester Oratorio Society, a chorus of 250 and full orchestra under J. Vernon Butler, in its twenty-fifth annual presentation of "Messiah" to be given on Dec. 29. Other of Miss Ellerman's appearances include those in Hackensack, Montclair, New York, Brooklyn, Washington, and a reengagement with the Amphion Glee Club of New Jersey. On Jan. 5 she will sing "Messiah" with the Hartford Oratorio Society.

Ethyl Hayden To Sing in "Messiah"

Ethyl Hayden, soprano, who opened her season with an appearance at the Manchester Institute of Arts and Sciences, returned to New York a few days later to sing the part of *Euridice* in Gluck's "Orfeo," which was given a performance by the Friends of Music. On Nov. 30, Miss Hayden appeared with the Syracuse Liederkrantz, and on Dec. 26 she will be heard with the New York Oratorio Society in its performance of "Messiah," her third engagement with that organization in the last three years.

Elena Gerhardt to Give Last New York Recital in Two Years

Elena Gerhardt, mezzo-soprano, who is giving concerts this month on the Pacific Coast, will return to the East in the first week of December and will be heard in New York for the last time in two years, when she will give a lieder recital in Aeolian Hall on Sunday evening, Dec. 13. During the holiday sea-



Photo by Bitt News Service

GUESTS of Dudley Buck, New York vocal teacher, who gave a party in honor of Marie Morrissey, soprano, following her successful Aeolian Hall appearance on Nov. 29. Seen above are Harry R. Spier, Walter Chapman, Helen Buck, George Rogers, W. L. Coghill, J. T. Reache, Kathryn Meisle, Mr. Buck, Miss Morrissey, Richard Hageman, Carolina Lazzari, Charlotte Babcock, Gustav Saenger, Elizabeth Phillips, Rowley Phillips, Mrs. George H. Gartlan, Nannie Joseph, Mrs. Bossé, Mary Ludington, Loudon Charlton, William S. Brady, Adelaide de Loca, Elsie Cowen, Ella Goode, Mrs. Coghill, Mrs. Saenger, A. C. Wallace, George H. Gartlan, Calvin Franklin and Sol. Alberti.

son Miss Gerhardt will sail for Europe, where she is already engaged for concerts covering an entire season. Miss Gerhardt will include songs of Schumann, Erich Wolff, Tchaikovsky, Hugo Wolf and Richard Strauss in her New York program.

Benefit Musicale at Burnham Studio

Thuel Burnham, pianist, opened his home for a benefit concert, given for a family in financial straits, recently. The artists appearing were Ethyl Hayden, soprano; Cornelius Van Vliet, cellist; Louis Edlin, violinist; M. Markoff, tenor, and Mr. Burnham. The program was of interest and distinction. The accompanists were Mathilde Harding, for Miss Hayden; Isiah Seligman, for Mr. Markoff, and Joseph Adler, for Mr. Van Vliet, all of whom added much through their ability.

Geni Sadero with People's Chorus

Geni Sadero, Italian singer and composer, gave a short recital of her own arrangements of Italian folk-songs, under the auspices of the People's Chorus of New York on Monday evening, Nov. 30. The advanced unit of the Chorus sang under L. Camilleri. Miss Sadero played her own accompaniments and appeared in costume.

Harry Farbman Continues on Tour

Harry Farbman, violinist, appeared recently in San Antonio, Tex., and, following, played in Fairfield, Iowa. Between Oct. 8 and Oct. 25 Mr. Farbman visited Valley City, N. D., Benudi and Brainerd, Minn., Vermillion, Sioux Falls, Spearfish, Pierre and Aberdeen, S. D., and St. Peter and Waseca, Minn.

Grace Wagner and Oliver Stewart Sing

In a concert at the Vanderbilt Hotel, on Nov. 22, Oliver Stewart, tenor, sang numbers by Monro, Wolf, Tosti, Caccini and Puccini and duets from "Romeo and Juliet" and "Bohème," with Grace Wagner, soprano, who also contributed songs by Glazounoff-La Forge and "Ritorna Vincitor" from "Aida." Instrumental numbers were performed by the Della Robbia Orchestra under Joseph Strissof. Mr. Stewart has been reengaged for another appearance at these concerts.

Harry Kaufman Active in November

Harry Kaufman, pianist, was active during November. On the first he played for Philip Morrel at the Selwyn Theater; on Nov. 8 with Sylvia Lent in Boston; on Nov. 9 and 10 he made records for the new Victor machine with Renée Chemet. On the 17th he appeared with Iso Briselli at the Curtis Institute, Philadelphia Academy of Music foyer; on the 24th in Town Hall, New York, with Sol Rudin; on the 28th with Carl Flesch at Philadelphia Academy of Music foyer; on the 29th with Maurice

Brown in Town Hall, New York, and on the 30th at the same hall with Helen Jeffrey.

Richard Bonelli Under Management of Calvin M. Franklin

Richard Bonelli, American baritone, a member of the Chicago Civic Opera Company, will be under the management of Concert Director Calvin M. Franklin, New York. Contracts have been signed with the Peabody Conservatory, Baltimore, for Mr. Bonelli's appearance in a recital there on March 26.

PASSED AWAY

Giulia Valda

Giulia Valda, an American opera singer of the eighties, and more recently known as a teacher of singing, died last week in Paris. A copyright cable dispatch in the New York *Evening Post* states that Mme. Valda made her debut in Milan in 1880, and toured this country with Patti in 1890. Mme. Valda was Julia Wheelock of Boston. She caused some stir in musical circles of New York in 1886, as the financial backer and prima donna of the "Angelo Grand Italian Opera Company," which came to grief after fulfilling a fortnight of its projected engagement at the Academy of Music. Mme. Valda later taught singing in Paris and afterwards returned to New York, where she maintained a studio. She returned to France in 1918, and lived there until her death.

Charlton B. Bidwell

ATLANTA, GA., Dec. 5.—Charlton B. Bidwell, treasurer of the Music Festival Association and general manager of the Municipal Light Opera Association, died here last month. Born in Lansingburg, N. Y., in 1863, Mr. Bidwell, while a young man moved to Buffalo, then to New York. About twenty-five years ago he came to Atlanta as head of the offices of the American Audit Company. Since the inception of the Music Festival Association, which brings to Atlanta annually the Metropolitan Opera Company, Mr. Bidwell has served as treasurer. A year ago when the Municipal Light Opera Association was organized, Mr. Bidwell was made general manager. He also served in an official capacity in the Atlanta Art Association.

HELEN KNOX SPAIN.

Mrs. L. M. LeLacheur

ST. JOHN, N. B., Dec. 4.—Mrs. L. M. LeLacheur, soprano, for a number of years an important figure in musical circles in this vicinity, died recently in her thirty-sixth year after an illness of about a year. During a period of study in New York, Mrs. LeLacheur was soloist in one of the prominent church choirs there.

W. McNULTY.

Sibelius, on Sixtieth Birthday, Honored in Many Lands

INLAND, the northern country of forests, of eerie silences and of peasant song, produced one of the world's great epics, the heroic tale of wonders, the "Kalevala," when it was still a realm of primitive men. Today, when civilization extends to its furthest outposts, Music has had a fine flowering. The splendid capital of Helsingfors, a modern city, is a center of art activity, with its own orchestras, conservatory, opera house and concert halls, to which noted Continental artists pay visits.

But a chief pride of Finland today is in its composers, among whom Jean Sibelius ranks as one of the most notable living creative artists. Sibelius, whose sixtieth birthday occurred on Dec. 8, has been honored this year by special performances of his works in many countries.

A report that the composer, for many years director of the Helsingfors Conservatory, is living in reduced circumstances has led to the proposal to organize a fund as a testimonial to him from America. His first visit to the United States in 1914, as a guest of honor to conduct his own works at the Norfolk Festival, left an impression of a great and genial personality.

His productivity in recent years has gone steadily forward, although during the war the scores of his new works were impossible to obtain. Ten years ago, in 1915, a celebration was held in Helsingfors in honor of his fiftieth birthday anniversary. His tours as conductor have been few on the whole, though he has visited England, France, Italy and Russia. In 1921 it was reported that he would come to America to teach at the Eastman School, but this journey was later cancelled. In 1923 he made appearances as conductor of his works in Rome.

Finland's Musical Past

Though Finland today boasts a galaxy of composers whose names are known internationally—such as Oskar Merikanto, Edvard Järnefelt, Selim Palmgren and Johan Svendsen—Sibelius was the first great Finnish nationalist in music. Though the Musical Society of Abo was founded as early as 1790, the growth of conscious musical culture has been a recent phenomenon. This despite the fact that the Finns are deeply fanciful in their poetry and folk-song. The "Kalevala" was doubtless the product of a considerable antiquity, made up of folk-poems or runes sung by the people, perhaps to the accompaniment of the "kantele," or native zither.

The establishment of the Helsingfors Conservatory by Wegelius in the 'eighties and the founding of the Helsingfors Philharmonic at about the same period mark the real beginnings of orchestral activity in the country. To a considerable extent other Finnish composers have been cosmopolitan; but Sibelius has preserved a sturdy individuality. He is in some respects the Wagner of Finland, for his unique orchestral poems enshrine the native folklore as the Bayreuthian music-dramas do the "Nibelungen" epic.

A Unique Figure

Sibelius remains a unique figure among world-composers. In his best works he is profoundly original, indebted to no living nor to many past creators. His is a severely simple and elevated style, blending profound melancholy and titanic defiance of fate.

His knowledge of the orchestra is consummate, but he wisely spares his resources, using the full ensemble with



JEAN SIBELIUS

Photograph by Courtesy of N. Y. Public Library

Distinguished Finnish Composer, Whose Sixtieth Birthday Anniversary Is Being Celebrated This Month with Programs of His Works in Many Countries; from a Drawing by A. Edelfelt

relative rarity. His sense of form and rhythm are entirely his own and his harmonic style includes poignant dissonance and the simplest beauty.

By a magical combination of primitive force and revolutionary inventive powers, he gives voice to the severe broodings of his national temperament; mirrors the prodigal rush of winds and waters, the hush of the frozen North, and the joyful abandon of the racial spirit, with its pagan affinities.

He is not wholly a product of his own land, however, for he has fused national idioms with the best contemporary technical knowledge. Born in Tavastehus, Finland, Dec. 8, 1865, Sibelius was educated for the law, but while still in his teens he showed such aptitude for music that he soon gave up his legal career. He studied with Wegelius in Helsingfors Conservatory, with Albert Becker in Berlin, and with Carl Goldmark and Robert Fuchs in Vienna, during the years 1889 to 1891. He went through rigorous theoretic studies, the influences of which are apparent in the solid structure of his early works. On his return to Finland he was appointed director of the Conservatory and received an annual allowance from the government, being the only composer of his nation to be thus honored.

Though the works of his earliest period show an undoubted individuality, it was with the tone poem "En Saga," first performed in America by the Chicago Symphony under the late

Theodore Thomas, April 29, 1904, that the composer first showed his full powers as a spokesman of his race. There is in this work a subdued air of mystery which marks the composer's unique contribution to his art.

Among the most important works of his second period are the first three Symphonies, the Violin Concerto, and numerous tone poems, including those on the "Kalevala." The epic, it will be remembered, deals with the exploits of the hero Lemminkäinen, one of whose labors to win the hand of Pohjola is to go down to the kingdom of death and shoot the white swan floating on its lake with a single arrow.

The two excerpts from the work thus far heard in America are the "Swan of Tuonela" and "The Homecoming of Lemminkäinen," first performed by the Chicago Symphony under Thomas on Dec. 22, 1901. The first is beautifully orchestrated and of melancholy charm, and the second is of vividly boisterous rhythmic movement, suggesting the hero's triumphant ride.

Among the composer's numerous

works for orchestra are the "Pelléas et Mélisande" Suite, where he found himself on slightly uncongenial ground; "Belshazzar's Feast," "Pohjola's Daughter," "Night-Ride and Sunrise," incidental music to "King Stephen Second," "Karelia" Suite and Overture, "Spirits of the Ocean," the last composed for the Norfolk Festival; the popular "Valse Triste" and "Finlandia," and numerous works for chorus and songs, a string quartet, and piano works. He has also composed a Finnish opera, "The Maiden of the Tower," in one act.

The Symphonies mark one of the most important contributions in this field of modern music. The First, in E Minor, Op. 39, has some passages of conventional development, showing that the composer had difficulty in adapting his original thought to this form. Yet in its exuberance, its melancholy and half-pastoral themes, it suggests the world of Nature portrayed by the Flemish painters.

The Second, in D Major, Op. 43 (first played in Chicago by Thomas, April 29, 1904) is a greater work, somewhat more severe in tone and strict in form. The Second movement is given up to dark visions but ends in an atmosphere of tragic calm. The Scherzo has suggestions of Finnish folk-song, and the Finale is of almost barbaric rhythmic vitality.

The Third, given its American première by the New York Symphony under Damrosch, in Manhattan, is considered by some appraisers to show a slight decline in the composer's ingenuity and a reversion to classicism.

The Violin Concerto, first given in America by the late Maud Powell with the New York Philharmonic, Nov. 30, 1906, is a profoundly original and sincere work, which makes the soloist and ensemble equally important in the weaving of its complex tonal pattern. Without any display for the sake of virtuosity, it yet imposes great difficulties on the performer. It is one of the finest modern violin concertos.

A Colossal Symphony

The Fourth Symphony, a colossal work, marks the highest flights until that time by the composer. It was first given here by the Damrosch forces in New York. The final movement mounts to an incomparable height of frenzy and despair, and the clash of tonalities and original harmonic structure point the way to new achievements in the symphonic form.

The Fifth Symphony, in E Flat, introduced by Stokowski on Oct. 21, 1921, in Philadelphia, was composed before the war and was first given in Helsingfors on the composer's birthday in 1915. The Finale contains some of the noblest expression the composer has vouchsafed, outwardly austere but surcharged with the most intense emotion.

The composer, according to report, has recently completed a Sixth Symphony, which is destined for an early hearing in England. The composer is known as an especially rapid worker, his Fourth Symphony, according to his own statement, having been set on paper in a week.

His achievements place him possibly at the head of present-day symphonic composers. It is to be hoped that his activity will be continued, unhampered by financial or other privations, in order that the musical world may be enriched by many more sincere and remarkable compositions by this master.

R. M. KNERR.

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